



Exchange

Spring 2012

Sharing the skills, knowledge and
experience of working with exhibitions

www.teg.org.uk



Welcome to the Touring Exhibitions Group's *Exchange* publication.

Exchange is published twice yearly to keep TEG members and associates informed about forthcoming events, membership services and resources and the latest additions to our web site, including a list of titles of TEG members' newly available exhibitions for hire. In addition, each issue of *Exchange* features a review or case study to help TEG members to share ideas and practical tips on organising, touring and hosting exhibitions. We are keen to hear from any member who would like to contribute to *Exchange* – please email: judith@teg.org.uk.

Please note that views expressed in articles published in *Exchange* are those of the individual contributor and are not necessarily held by TEG.

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TEG

Training Needs Analysis

Urgent. Please read and react.

We are asking for members' views on training needs with regard to exhibitions and touring. The easiest way to let us have your ideas is by completing our online survey – you can follow the link from **Latest News** at www.teg.org.uk.

The triggers for this exercise were the low attendance at our last seminar in York and the departure of our seminar coordinator. Both raised questions about the viability of our seminar programme in a financial climate in which travel and training budgets were being slashed. For the moment, we have suspended that programme until we have a clearer idea of the situation, which we hope this Training Needs Analysis will give us. This exercise is not about what training TEG itself should provide, at least not immediately. This is a subsequent stage, which might conclude that rather than TEG itself running a training programme, it should influence or commission other providers or work in partnership with them.

Our objective now is to identify what our members' needs are, at least in terms of exhibitions and touring, and then to begin to shape training to meet those needs.

We look forward to hearing your views.

Both TEG members and non-members are welcome to respond to the Survey. The SurveyMonkey link can be found at www.teg.org.uk in our Latest News column. Please feel free to forward the link to colleagues and associates. All participants will be entered into a prize draw for a free delegate place at TEG's 2012 Marketplace (see pages 4-5). Thank you in advance for your time.



Urgent

2012

TEG Marketplace

Friday 27 April, 10.30 – 16.00

National Museum of Scotland, Edinburgh



TEG's annual marketplace provides an ideal networking opportunity for everyone involved in touring or hiring exhibitions to make new contacts, catch up on the latest developments in display and design, and gain new information and ideas at the seminars. Delegates will also have the opportunity to browse the stunning galleries of the recently re-opened National Museum of Scotland.

This year's programme will include:

- TEG member stands featuring new and current touring exhibitions to hire, plus the latest on display and installation from our corporate members
- Welcome and introductions by the National Museum of Scotland
- Touring Partnerships Seminars:
 - National Museums Scotland speaking on their National Partnerships programme
 - The Royal Botanic Garden Edinburgh on future touring projects
 - Dovecot Studios discuss their forthcoming touring exhibition, celebrating their centenary year
- Plus tours of:
 - National Museum of Scotland
 - *Skin Deep* exhibition at the Royal College of Surgeons of Edinburgh
 - Talbot Rice Gallery of the University of Edinburgh





Pre-Marketplace events

On Thursday 26 April we are inviting all Marketplace attendees to join us for some extra exclusive events:

- Tour of Dovecot Studios' weaving floor and galleries
- 15.00–16.00 Tour of the Sol Le Witt ARTIST ROOM exhibition at the Scottish Gallery of Modern Art One
- Tour of the *Luke Fowler* exhibition at Inverleith House
- Private view of *Locating the Nest* at the Royal Botanic Garden Edinburgh

Delegate fees:

Ordinary members: **£35**

Additional members from the same organisation: **£30**

Corporate members: **£240**

(Corporate fee includes stand and up to 4 delegates)

Non-members: **£75**

Table (stand) booking fee: **£25**

For full programme details and to book online, please visit
www.teg.org.uk/marketplace



New Exhibitions for Hire

The following new titles have been added to the Exhibitions search at www.teg.org.uk (Resources area) between August and mid-December 2011.

TEG members can view full details and send booking enquiries via the web site. To search for exhibitions listed enter the title or select the organiser's name from the drop-down list on the Exhibitions for Hire webpage.

Aberystwyth Arts Centre

- Vincent Prince: Tales of Terror

Arts University College at Bournemouth

- Horn: Tailored to Your Need

Brewhouse Theatre & Arts Centre

- Absinthe and Presents

Edinburgh Printmakers

- Prints of Darkness

Ideas

- Heroes, Monsters & Villains
- Movie Treasures

Jonathan Ross

- Holograms 2

Katherine Green

- 1948 Olympians

Museum in the Park

- The Wonderful World of Rodney Peppé

National Portrait Gallery

- Taylor Wessing Photographic Portrait Prize

Nature in Art

- Art of Infinity
- Flowerscapes

Oriel Wreccsam

- Wrexham Print International

Paul Wenham-Clarke

- Hard Times – The Big Issue 20th Anniversary

Premier Exhibitions

- Bodies: REVEALED
- Titanic...The Artifact Exhibition

Royal Photographic Society

- 155th International Print Exhibition

The Civic

- Relections on Space

Wyllie O Hagan

- Still Life: London

Yvonne Hellin Hobbs

- Dressing the Stars: British Costume Design at the Academy Awards





Previous page:

Costumes from Elizabeth, Dressing the Stars: British Costume Design at the Academy Awards exhibition, Yvonne Hellin Hobbs

This page, left to right from top:

Ittirawee Chotirawee, Absinthe and Presents exhibition, Brouhouse Theatre & Arts Centre

Keira Knightley by Michael Birt, December 2010, Taylor Wessing Photographic Portrait Prize exhibition, National Portrait Gallery

Huxley Pig by Rodney Peppé, The Wonderful World of Rodney Peppé, Museum in the Park

Ram's Head with Snuff Box, 1846. Property of the Worshipful Company of Horners, Horn: Tailored to your Need exhibition, Museum of Design in Plastics/ Arts University College at Bournemouth

A Young Couple Live in a Car, Hard Times – The Big Issue 20th Anniversary exhibition, Paul Wenham-Clarke

Dame Mary Glen-Haig, 1948 Olympic Fencing Team, from 1948 Olympians exhibition, Katherine Green

Exhibition case study

Toward the Light by Pip Dickens

A touring exhibition by Bradford Museums and Galleries

By Pip Dickens, Artist, and Sonja Kielty, Curator (Exhibitions),
Bradford Museums and Galleries

About the exhibition

A collection of paintings and drawings created whilst in residency at Bradford Museums and Galleries, the exhibition's subject is the dramatic relationship between light and darkness. The artist approaches this subject through a diverse range of contexts and methodologies, using inspiration taken from the collections held at Cliffe Castle Museum. Pip's subject matter ranges from cinematic formats, classical literature and the Space Race to chandeliers, ribbons and lace. She plays with ideas of extremes and visual confusion – a kind of terrible beauty. Drawing upon many sources from natural phenomena to darker elements, influenced by Peter Jackson's *King Kong*; Charles Dickens' *Great Expectations* and Joseph Merrick (*Elephant Man*), Pip has extracted common threads: darkness, dust, shadows, clouds, fog, and light.



Miss Havisham II, oil on canvas, 152.5 cm x 152.5 cm
© Pip Dickens

The Artist's Perspective Creating the exhibition

The starting point was a Residency, designed to produce works responding to Cartwright Hall Art Gallery and/ or its collection. However, the project evolved over the following months into a substantial touring exhibition of 45 works including paintings, drawings, sketchbooks and other research materials.

Hindsight offers up intriguing reminders of just how many developments occurred that resulted in the exhibition that now exists. Shortly after initial meetings had taken place, Cartwright Hall Art Gallery closed for substantial renovation works. This directly influenced the commission and also created a massive upheaval for curator, Sonja Kielty and her colleagues who re-located to other venues within Bradford Museums & Galleries.

With Cartwright Hall temporarily closed, I undertook research at Cliffe Castle in Keighley – a true *Wunderkammer*. Given the sheer diversity of the collections, it took four visits before finally settling on a study of the magnificent chandeliers (and their own bizarre story), which resulted in new paintings.



I think it was Sonja's second studio visit that resulted in including selections from other series – an exhibition totalling 45 works. Arts Council funding helped to produce a high-quality catalogue with a commissioned essay by arts writer, Roy Exley. We also included sound compositions based on the paintings by electro-acoustic composer, Monty Adkins. The audience feedback was fabulous; comments books are worth their weight in gold given that exhibitions are so fleeting. It is also a rare privilege to view so much of one's work in one gallery – the reflective process was invaluable.

Finding tour venues

Promoting the exhibition for tour was a combined effort. From 2009 to date, a significant percentage of time was invested in introducing the exhibition to 91 public venues in the UK. The experience was 'bitter-sweet' in that venue response was extraordinarily variable and one cannot use a 'one size fits all' approach. Some venues are communicative, others less so; a few simply do not communicate at all. Proposal submission varies from venue to venue and this involves re-writing existing documentation to suit an individual venue's submission policy. Therefore administration tasks inevitably impact on studio time – if I

have learned anything from the experience it is that sometimes you have to cut your losses and walk away from aspects that only offer 'potential' in order to deliver on actual outcomes. Personally, I do find it helpful when venues respond and, frankly, prefer a rejection with an explanation to silence – the former is enlightening and I think it is incumbent on venues to be specific about their rejection criteria.

The two years spent researching and contacting venues has been educative – I am more aware of the range and diversity of UK public galleries and how they operate. I have also made contact with curators with whom I would hope to work in the future.

The touring experience

This is my first experience of having an exhibition tour and it will be exciting to discover whether it will present itself differently at its next venue, The Brindley Arts Centre in Cheshire, and if audience responses also vary. We had interest from other venues and, in some cases the decision not to take the exhibition was due to budget cuts. This was disheartening as the exhibition content is substantial (dare I say generous!) and offers a wide range of educational themes.

From a personal perspective I am disappointed that we did not achieve more venues – I wonder if galleries realise that whilst works are held for touring exhibitions the artist is severely limited in making sales? Given that this is such a large exhibition, my earning potential has currently plummeted.

I enjoy working with venues and my experience in marketing/PR means programming and promotion does not phase me – I think it helps to understand these processes and, therefore, have empathy for how arts venues operate, what is involved for them and individual staff roles. The relationship between the artist and venue is absolutely key: it is a collaboration. The resultant exhibition is a mere fraction of the activity that precedes it. I have been lucky enough to work with an enthusiastic team – ultimately this makes the difference between ‘an exhibition’ and a ‘great experience’.

Pip Dickens

The Curator's Perspective

A good few years ago, a proposal landed on my desk, one of many. The bound plastic cover flicked onto something very unique and endearing. What were these strange abstract, pattern-like images? Were they computer generations, or textile designs? Further inspections revealed something much more spectacular – delicious large-scale canvases saturated in oil paint. Tight obsessive stripes and geometric shapes became deeper and as rich as velvet. The themes of old films like *Great Expectations* and *Doctor Zhivago* were appealing and emotive. As a curator, there is nothing like a good, old-fashioned ‘oil on canvas’ painting show.

Pip was recently back in Yorkshire following many years in London working with private galleries. This was a local, relatively unknown artist, ready to reveal a full body of idiosyncratic work. Further meetings and

a visit to the studio developed into a ‘must-do’ residency within the local authority museum service for the next year. Pip was encouraged to visit all our buildings and collections – as diverse as they are. As with many artists, it was Cliffe Castle Museum in Keighley which drew her back – stuffed birds, decorative period drawing rooms, chandeliers, rich carpets and furnishings. Pip produced charcoal sketches in which chandeliers became mushrooms or atomic bombs. Titanic-style swinging lights left trails which became ribbons. Another studio visit with education officers demanded accompanying sketchbooks, mock-up paintings and experiments on paper, found in racks or behind cupboards. The theme of film lent to an obvious link with music.

The resulting exhibition was something very unique. The gallery became a place of serenity, thought-provoking, each work with a private listening booth with overarching music, thoughtfully composed by a composer who clearly knew the work. Two large visitor comments books were filled. I don’t think there was ever a negative word said. Undeniable painting skills with a style exuberating imagination, warmth, heartbreak and calm. It was a great pleasure to work with Pip Dickens.

Sonja Kiefty

Venue information

www.bradfordmuseums.org/venues/cartwrighthall

On show at Cartwright Hall Art Gallery from 14 August to 7 November 2010, the exhibition attracted 12,347 total visits. Selected visitors’ comments are included in an extended version of this case study at the Publications webpage at www.teg.org.uk.

Forthcoming venue

The Brindley, Runcorn from 31 March to 12 May 2012
www.thebrindley.org.uk

Booking Form

Marketplace 2012

27 April, 10.30-16.00 National Museum of Scotland, Edinburgh

Book online at www.teg.org.uk/marketplace or complete the form below and post it with your payment to Judith Kelly, TEG Membership Manager, 16 Llwyn Fedw Road, Rhiwbina, Cardiff CF14 1UL, email: membership@teg.org.uk

Cheques should be made payable to: *Touring Exhibitions Group*

Closing date for bookings: Friday 13 April for display stands; Friday 20 April if a stand is not required

Delegate information will be sent to the main contact email address approximately ten days before the event. No refunds can be made for bookings cancelled within 14 days of the event.

Delegate fees:

TEG Ordinary members: **£35**

Additional members from the same organisation: **£30**

TEG Corporate members: **£240** (*includes stand and up to four delegates*)

Non-members: **£75**

Table (stand) booking fee: **£25**

Main contact name

Position

Organisation

Address

Postcode

Telephone

Main contact email

Web site

Category

- TEG member TEG corporate member Non-member
 I would like to join TEG and claim the members' discount on the delegate fee
(see the Join webpage at www.teg.org.uk for details of benefits and subscription rates)

Order number (if applicable)

Second delegate name

Third delegate name

Fourth delegate name

- I would like a table for displaying and distributing exhibition information
 My table requires access to a power supply (please note that TEG cannot guarantee access to power or provide technical equipment)

How to contact TEG

The Touring Exhibitions Group is an independent membership network of galleries, museums, libraries, art and science centres and other organisations and individuals committed to exchanging exhibitions as a means of sharing ideas, materials and resources. We aim to promote professional standards and consistent practice and to encourage exhibition touring as widely as possible in order to extend public awareness, knowledge and enjoyment of historical and contemporary culture. For full details about TEG membership benefits and to join online, please visit the Join webpage at www.teg.org.uk. For a complete list of TEG's Executive Committee members, see the Contacts webpage.

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