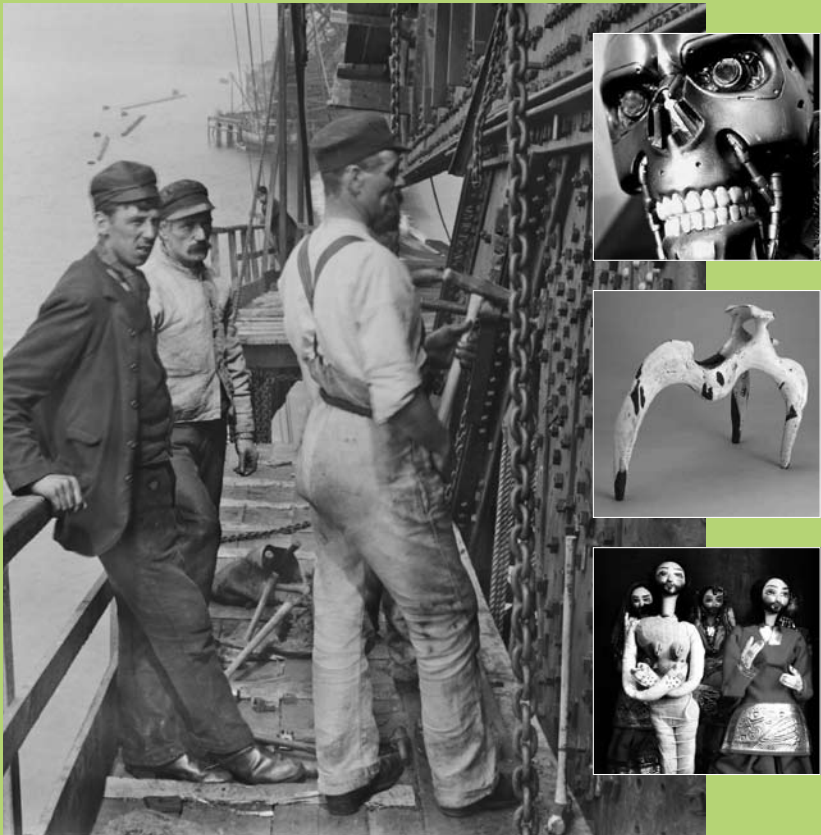


# Exchange

Spring 2010

Sharing the skills, knowledge and  
experience of working with exhibitions  
[www.teg.org.uk](http://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](mailto: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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# A message from the Chair

Welcome to 2010. This is special year for us as 2010 is TEG's 25th anniversary – TEG officially came into existence in February 1985, when its constitution was formally adopted. Thank you to all those members who have loyally supported us during these years, and we look forward to an exciting future. An especial welcome to new members who have recently joined and those we hope will join this year.

We are really delighted – an early birthday present – that TESS Demountable has agreed to sponsor the post of Seminar Manager for the year. This enables us to continue this important role which was first made possible through funding from the Esmée Fairbairn Foundation. The Manager will be researching, developing and delivering our annual programme of professional development seminars.

25 Years is a great achievement for an organisation that is run largely on a voluntary basis, and I would like to thank the current and past committee members who give up precious time, our loyal and committed freelance staff who serve the organisation so well and work hard behind the scenes, our sponsors, in particular Panelock who have supported us over many years, and all those who so generously contribute and share their professional knowledge.

Our annual Marketplace is a great way to mark and share our achievements, and we will be celebrating our birthday at the Marketplace at Leeds City Museum on 19 March and we are very grateful to them for hosting this. Marketplace is the one opportunity to bring the exhibitions sector together, and where everyone can meet, from representatives of the smallest organisations to the largest, and those who are new to touring, to those with decades of experience.

I think that everyone can agree that in our 25 years we have achieved a lot, not only in sustaining the core values of the organisation, but also embracing change and opportunities to reshape the organisation and widen its offer – you have only to look at our website to see how much we do. This year we look forward to reviewing the TEG brand and communications, to developing a new programme of seminars, to ensuring that we support our sector, particularly in these straightened times, and providing a great service for our members.

**Andy Horn** TEG Chair

Exhibitions Manager, Birmingham Museum & Art Gallery



**Marketplace  
2010  
Friday  
19 March**

**Leeds  
City  
Museum**

TEG's annual Marketplace is an invaluable networking opportunity for everyone involved in touring or hiring exhibitions in the public sector. Delegates can promote and discover touring exhibitions and meet and exchange information with other professionals from around the UK, as well as gaining new ideas and skills through attending the accompanying seminar programme.

Marketplace 2010 will also be a celebration of TEG's 25th birthday and we hope to welcome many 'old' and new members to share this special occasion. The 25th delegate to book online will receive a bottle of champagne, presented at the event.

#### **About our host:**

Leeds' exciting and much anticipated City Museum opened its doors on 13 September 2008. The impressive museum, converted from the historic listed former Civic Institute building in Millennium Square, is spread over four floors, with five major galleries, a central arena and special exhibitions space while a purpose-built discovery centre is also located near Clarence Dock. It is the first purpose-built home for Leeds's artefacts since bombing in 1941 damaged the city's original museum on Park Lane. Marketplace delegates will have the opportunity to take a guided tour of Leeds City Museum and/or Leeds City Art Gallery as part of the programme.

#### **What our members say about Marketplace:**

*"TEG's annual Marketplace is a great resource for our venue. I've booked exhibitions, made contacts and picked up new ideas from the seminars all in one day."* Louise Hesketh, Visual Arts Development Officer, The Brindley

*"The Marketplace is a great place to network, find out about touring exhibitions and explore current issues on all things touring!"* Mary Hesling, Senior Exhibition Officer, National Museums Liverpool

*"There are not many learning, networking and promotional opportunities focusing on temporary exhibitions, so this Marketplace event is certainly of value for the museums sector."* Emily Allen, Exhibitions Officer, Tyne & Wear Archives & Museums

*"The opportunity to learn and develop specialist knowledge during the seminars is invaluable and can be shared with colleagues."* Jason Williamson, Exhibitions Officer, Aberdeen Art Gallery & Museums



## Programme

The Marketplace will be held throughout the day in the Museum's central Arena. The TEG AGM and all seminar sessions will take place in the Thoresby Room on the lower ground floor.

10.00	Arrival and Registration for standholders
10.30	Arrival and Registration, non-standholders
10.30	Morning refreshments
11.00	Opening and welcome by Ceinwen Paynton, Principal Keeper, Leeds City Museum
12.10-12.30	Seminar programme begins
12.30	Leeds City Museum tour
13.00-13.15	TEG AGM (TEG members only)
13.15-14.00	Lunch
14.00	Leeds Art Gallery tour
14.00	Seminar programme continues
15.50	Seminar programme concludes
16.00	Close of Marketplace and presentation of 25th birthday booking prize

## Seminar presentations

The seminar programme will be in the format of a series of presentations on the practicalities of touring exhibitions from small-scale to international, including collaborative models for developing touring.

### Sessions and speakers will include:

CraftCube: A new approach to exhibiting contemporary craft  
 A Crafts Council and University of Newcastle collaboration  
 Dr Jayne Wallace, Research Fellow, Culture Lab, University of Newcastle  
 Sarah Turner, Curatorial Projects Officer, Crafts Council

The British Council Collection, its use in the UK and partnership exhibition programmes  
 Sarah Gillett, Visual Arts Manager, British Council, London

Evolution – The Theory Demonstrated  
 Clive McCready, General Manager, TESS Demountable

**For full details of the programme, visit [www.teg.org.uk/seminars](http://www.teg.org.uk/seminars).**

## Booking

For more information and to book online see [www.teg.org.uk/marketplace](http://www.teg.org.uk/marketplace) or complete the booking form on page 11 and post it with your payment to the address supplied.

Closing date for table bookings (subject to availability): 4 March

Closing date for all bookings: 15 March

Delegate fees (including refreshments and lunch):

TEG members £50 (Second and subsequent delegates from the same organisation £25)

Corporate members £240 (includes stand and up to four representatives)

Non-members £80

# New Exhibitions for Hire

The following new titles have been added to the Exhibitions search at [www.teg.org.uk](http://www.teg.org.uk) (Resources area) between August and December 2009.

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 webpage.

## 20-21 Visual Arts Centre, North Lincolnshire Council

- A Month of Sundays – Paintings by Pete McKee
- Man's Ruin – Photographs by Richard Heeps
- Dreams Made Manifest – Sculptures by Halima Cassell

## Aberystwyth Arts Centre

- Contemporary Print Exhibition
- New Photographic Exhibition by James Morris
- Textile Exhibition: The Dartboard for Witches

## Alison Milner

- Votive Offerings, Fairy Godmothers and the Placebo Effect

## Barbara Downs

- The Colour of Time

## English Heritage, West Midlands Region

- The Corner Shop

## Epping Forest District Museum

- The Great War: An exhibition of home life & service, 1914-18
- The Tudors and Early Stuarts

## Fashion & Textile Museum, London

- Billy: Bill Gibb's Moment in Time
- Peacocks and Pinstripes: A snapshot of masculine style
- Undercover: The evolution of underwear

## Fibre Art Wales

- Fibre Voices

## Flow

- Transformations
- Paper Works

## Gallery Oldham

- Collision
- Qasim Shaheen '9 Acts of Reciprocity'

## GALPA Ltd

- International Garden Photographer of the Year

## Glynn Vivian Art Gallery, Swansea

- Eva Bartussek: Horse House

## IDEAS

- Robots

## Institute of Jainology

- JAINpedia

## Japan Foundation

- Japanese Pottery

## Leicester Print Workshop

- Small Print: Big Impression

## Maison d'Ailleurs (House of Elsewhere)

- Lines of Flight: Mervyn Peake, The Illustrated Work

## National Coal Mining Museum for England

- Ken Wilkinson – A Miner's Record



### Rook Lane Arts

- Bridging the World: Benjamin Baker of Frome

### Royal Photographic Society

- The 153rd International Print Exhibition

### Seven Stories, the Centre for Children's Books

- From the Tiger Who Came to Tea to Mog and Pink Rabbit: A Judith Kerr Retrospective

### Urbis

- Little Black Dress
- Videogame Nation
- Black Panther: Emory Douglas & the Art of Revolution
- Hacienda 25: Fac 491
- Urban Gardening

### Wolverhampton Art Gallery

- Sleepless by Vered Lahav

**In A World Where There Are Five Women I Am The Seventh.**  
Qasim Shaheen, 9 Acts of Reciprocity, Gallery Oldham

**White-glazed 'vessel'**, Okumura Hiromi, Japanese Pottery, Japan Foundation

**Laycock/Berkeley projection**, Collision, Gallery Oldham

**Robots**, Photo: Ideas

**Queensferry Main Pier**, 8 September 1888 © National Archive of Scotland, Bridging the World, Rook Lane Arts

**Wundervoll**, Undercover: The evolution of underwear, Fashion & Textile Museum

**Hacienda 25: Fac 491** © Joel Chester Fildes 2007, Photo courtesy of Urbis



## Exhibition Case Study

# Fabulous Sound Machines

Simon Desorgher, Projects Director of Eye Music Trust, tells the story of a new and unusual touring exhibition and how it developed and grew with the help of TEG...

### A show is born

Fabulous Sound Machines started life in 2000 at the Liverpool Museum (now World Museum Liverpool). At that time the Museum had a large Millennium grant to rebuild and was looking for something unusual and special to fill the temporary exhibition space while other galleries were closed. Temporary exhibitions manager, Jane Corrigan, remembered seeing an amazing outdoor installation called Colourscape and contacted our organization, Colourscape Music Festival, to see if we could create something based on colour and music within the gallery space.

The three artists directing the Colourscape festivals, composers Simon Desorgher, Lawrence Casserley and artist Peter Jones made a site visit to Liverpool Museum and designed a new kind of exhibition based around computer-controlled light, colour and sound which was “played” by the public plucking harp-like strings or moving in the space triggering sensors. As in Colourscape, all the colours of the rainbow were generated from the three primary coloured light sources – red, green and blue. Large fabric “sails” spanned the space and created journeys of colour and light through the gallery breaking the normal right-angles and flat surfaces with sweeping curves of colour.

Within this new environment of pure colour and sound other installations were created by musicians and artists including a Sonic Armchair that played music and vibrated when sat in (Kaffe Matthews); a Bottle Organo (Dan Knight); a Kaleidochord-harpsichord keyboard that played all kinds of found objects (Johannes Bergmark); slate percussion instruments (Will Menter); Sonic Umbrellas (Helmut Lemke); a Door-bell “organ” (Hugh Davies). All of these new “instruments” had one thing in common – they needed to be “played” by the public. The truly interactive exhibition proved a huge success, drawing very large audiences. Very positive comments from the public showed their appreciation of being actively involved in the artistic process.



Fabulous Sound Machines exhibition,  
photo courtesy of Colourscape





Fabulous Sound Machines exhibition, photos courtesy of Colourscape

## A turning point

In 2001 the exhibition went to York City Art Gallery and then in 2002 a turning point came when two exhibitions were booked in the same year, the first in the south German town of Kaiserslautern where they had created a new gallery space from old industrial buildings to celebrate an anniversary. Over six months about half a million people visited Fabulous Sound Machines creating queues around the outside of the building! Several of the installations needed rebuilding several times through the sheer erosion of many thousands of people playing them.

The second 2002 exhibition was at the Clocktower in Croydon and here gallery managers, Tam Wragge and Hamish MacGillivray, saw the exhibition's potential both in linking science and art and for educational initiatives. Wall information linked each of the installation pieces to different sound sources and to vibration and listening, a gallery "trolley" had several interactive pieces that the public could play and work with. We staged several weeks of workshops in making instruments, performing and composing which were soon fully booked with local schools. In the summer one of the artists ran informal workshops for the public in the gallery.

## The 'TEG effect'

After the Croydon exhibition, Tam and Hamish told us about TEG's work to keep new ideas flowing in the gallery and museum world and, following their advice, we attended our first Marketplace. As musicians we were really pleased to be involved in this way of exchanging ideas. There is really nothing like it in the music world and TEG is providing a great service by giving artists and galleries opportunities to meet up and develop new ideas.

From this first Marketplace we were invited to create new Fabulous Sound Machines shows in Sheffield Millennium Gallery, Gloucester City Museum and Lisburn Art Gallery. In following years there were shows in Tullie House, Carlisle, Scarborough Art Gallery and Ferens Gallery, Hull.

Having a succession of new shows in new places isn't only of value to the galleries but is also the way that our shows have developed creatively and technically. The Fabulous Sound Machines exhibitions are not static shows that come in display cases – they are living active exhibitions that are built into the gallery space and are determined by the shape and function of each gallery. New ideas generated by specific gallery spaces include a new OctoOrgan installation with huge bellows, pipes and instruments created at Sheffield Millennium Gallery through

**Fabulous Sound Machines exhibition,**  
photo courtesy of Colourscape

an educational project; wind installations created in outdoor spaces in Lisburn, Hull and Carlisle; new electroluminescent light cables used in Scarborough and Hull; dark spaces with luminous strings and deep subsonic sounds in Sheffield. Without the succession of shows in different galleries that were generated by the TEG effect, Fabulous Sound Machines would not have developed so strongly.



### The Latest Challenge: The show at Haworth Gallery

In 2009 another Marketplace visit put Accrington's Haworth Gallery manager, Jennifer Rennie, in touch with Fabulous Sound Machines and another show was born. This latest exhibition is a very good example of how artists and gallery managers can be brought together to great benefit. Hyndburn Borough Council planned 2009 to be their Year of Culture and were hunting for ideas. Haworth is a small gallery in a stately home, housing a great collection of Tiffany glass. It did not seem the perfect venue for an interactive art exhibition and often the challenges of a space create the most interesting results.

As Accrington is a priority UK area for arts development, an Arts Council grant helped fund the project. To promote the exhibition we staged some Colourscape events in the town centre. Good local press coverage and distribution of leaflets also helped get the message out. On the first morning of the Fabulous Sound Machines show there was a queue waiting and during that day alone the numbers were what the gallery would expect in a normal week or more.

Over the months of the show word-of-mouth continued drawing in families and during term time schools visited on a continuous basis.

For the Haworth Gallery we developed a new idea – a Special Needs space. In the educational room we set up a system of sensors linked to music and colour based on the ideas in the main gallery but with a composer on hand to help the participants actively create their own music and colour. This space was well used by local SN schools and disabled adults groups.

For a small gallery in an “old-fashioned” town Fabulous Sound Machines ticked all the boxes – drawing local new audiences; bringing in disabled people; contributing a positive view of contemporary art and music and attracting the attention of the media to the gallery. There were also positive effects on the gallery with the staff gaining new skills from interacting directly with visitors to explain and demonstrate how the “instruments” worked. All thanks to the great work of TEG in promoting new exhibitions to UK galleries!

**Fabulous Sound Machines** shows in Gloucester City Museum during summer 2010 during the Three Choirs Festival to link visual arts and music

Visit [www.colourscape.org.uk](http://www.colourscape.org.uk)

for more images of Fabulous Sound Machines and Colourscape.

# Marketplace Booking Form

**Leeds City Museum**

**Friday 19 March 2010**

Book online at [www.teg.org.uk/marketplace](http://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. Cheques should be made payable to: *Touring Exhibitions Group*.

## Delegate fee category

- TEG members £50 first delegate;  
£25 additional delegates from the same organisation  
Membership number if known \_\_\_\_\_
- Non-members £80
- Corporate members £240 (includes stand and up to four representatives)
- I want to join TEG and claim the members' discount on the delegate fee  
(for further information see the Membership webpage at [www.teg.org.uk](http://www.teg.org.uk))

Main contact name \_\_\_\_\_

Main contact position \_\_\_\_\_

Organisation \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Postcode \_\_\_\_\_

Telephone \_\_\_\_\_

Email \_\_\_\_\_

Order number (if requesting an invoice) \_\_\_\_\_

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).

Note: All delegate information and invoices will be sent by email to the main contact name supplied. Booking alterations or cancellations may be subject to a £10 administration charge and no refunds can be made for bookings cancelled less than two weeks before the event.

# 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 Membership area of [www.teg.org.uk](http://www.teg.org.uk). For a complete list of TEG's Executive Committee members, see the Contacts webpage.

**Chair:** Andy Horn, Exhibitions Manager, Birmingham Museum & Art Gallery  
T: 0121 303 9412 E: [Andy.Horn@birmingham.gov.uk](mailto:Andy.Horn@birmingham.gov.uk)

## Acting Publications Officer

Nicola Coleby, Keeper of Exhibitions, Royal Pavilion & Museums, Brighton  
T: 01273 292850 E: [nicola.coleby@brighton-hove.gov.uk](mailto:nicola.coleby@brighton-hove.gov.uk)

## TEG Secretariat

Office Manager and Handbook Editor: Mike Sixsmith E: [mike@teg.org.uk](mailto:mike@teg.org.uk)

Membership Manager: Judith Kelly E: [judith@teg.org.uk](mailto:judith@teg.org.uk)

Website Manager: Asako Yokoya E: [web@teg.org.uk](mailto:web@teg.org.uk)



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