

Barbican Visual Arts



Olaf Breuning, *Smoke Bombs*, part of *Station to Station*, 2015

Barbican Touring Exhibitions

The Barbican Centre tours its exhibitions whenever possible, working with museums, art galleries and cultural centres internationally.

Our exhibitions are always innovative, thoughtful, timely and frequently multi-disciplinary. The type of exhibitions we make, cover:

- Modern and contemporary art
- Design, fashion and architecture
- Photography
- New media, film and technology

Barbican International Enterprises



Digital Revolution



Designing 007

- Exhibitions focused around digital and moving image, often immersive and experimental
- Specifically developed with a broad, family orientated audience in mind
- Available for an extended period

Barbican International Enterprises



Watch me move



Game On

- Adaptable for various institutional contexts across the world.
- Staged every two or three years as relevant to Barbican's arts programme
- Co-ordinated by Barbican International Enterprises under the direction of Neil McConnon.

Barbican Visual Arts

- Modern and contemporary art
Design, architecture, and
fashion Photography
exhibitions
- Partner with international
museum and gallery institutions
- Work as collaboratively as
possible and share
development costs.
- Under the direction of our Head
of Visual Arts, Jane Alison.



Bauhaus. Art as Life, 2012

Barbican Visual Arts

- Always shown at the Barbican first before touring
- 100% loan exhibitions
- Require specific display conditions
- Generally will only tour to 2 or 3 partner venues



The Bride and The Bachelors, 2013

Barbican Visual Arts

Curve commissions

New commissions by
contemporary
practitioners

Often present the first
major London showing of
an artist's work

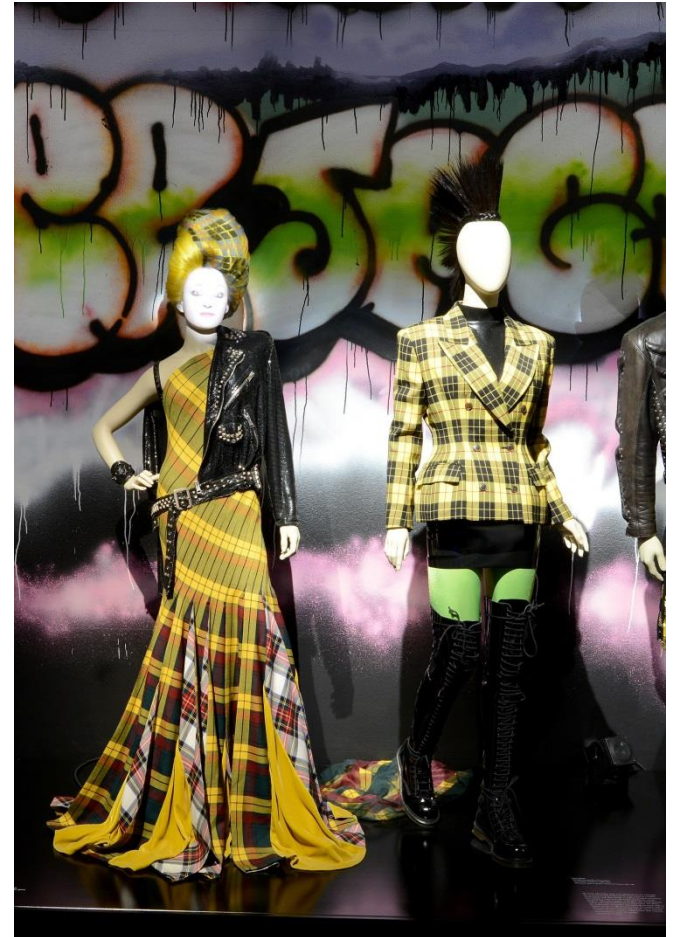


Song Dong, 2012

Barbican Visual Arts

Why are we travelling our visual arts exhibitions ?

- Share costs of originating exhibitions
- Exchange ideas, knowledge and expertise
- Increase international profile
- Best practice



The Fashion World of Jean Paul Gaultier, 2014

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How ?

We aim to secure one to three partners for each of our main gallery exhibitions

Successful partnership work requires a strategic approach and appropriate;

- Planning time
- Resources
- Communication
- Networks



The Bride and The Bachelors, 2013

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Feasibility

- Type of objects
- Wider appeal of exhibition content (does it work in an international context?)
- Loan locations and feasibility of long loan periods
- Total cost of exhibition
- Interest/ connections of key stakeholders
- Specific challenges/ risk that traveling the exhibition presents

Barbican Visual Arts

Challenges

- Large exhibition spaces. The Main Gallery is 1500sqm, the Curve is 900 sqm and curved!
- No collection. Main Gallery exhibitions are 100% loans
- Location of loans has a bearing on how feasible touring is
- A new activity for the team so unpredictable in terms of success and resources required

Barbican Visual Arts Programme 2014/15

Constructing Worlds: Photography and Architecture in the Modern Age

25 Sept 2014 – 11 Jan 2015
Barbican Art Gallery

20 February – 17 May 2015
Architecture and design centre,
Stockholm

3 June – 6 September 2015
Museo ICO, Madrid



Barbican Visual Arts Programme 2014/15

Magnificent Obsessions: The Artist as Collector

12 February – 25 May '15
Barbican Art Gallery

11 Sept '15 – 24 Jan '16
Sainsbury Centre for
Visual Arts, Norwich



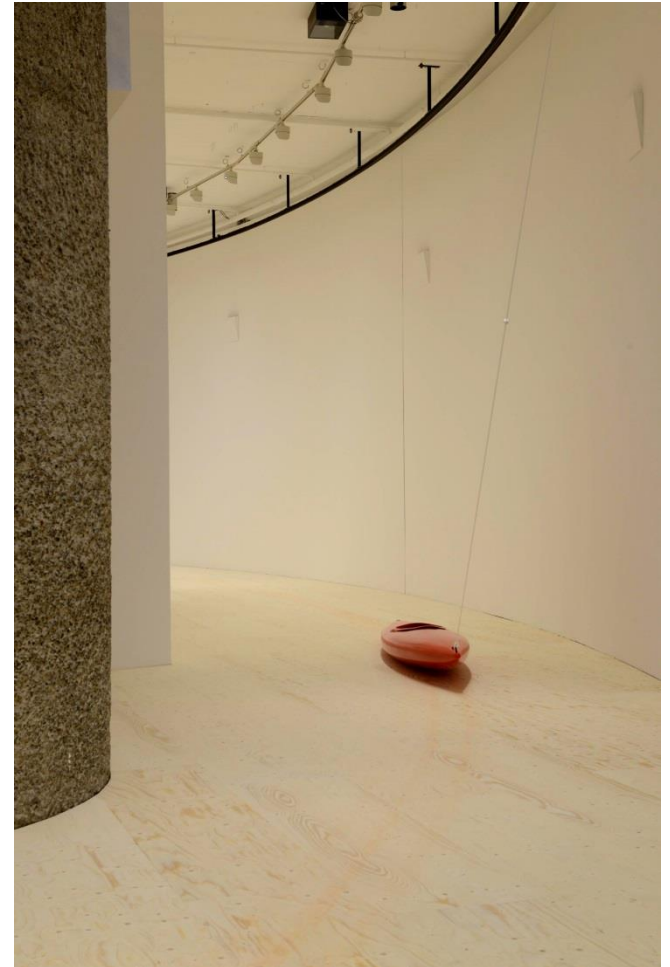
Collection of Peter Blake
'Magnificent Obsessions' at Barbican Art Gallery

Barbican Visual Arts Programme 2014/15

Roman Signer

4 March – 31 May 2015
Curve, Barbican

27 June – 13 Sept
Dundee Contemporary Arts



Constructing Worlds: Photography and Architecture in the Modern Age

Brings together 18 exceptional photographers from the 1930s to the present day who have changed the way we view architecture and perceive the world around us.



Constructing Worlds: Photography and Architecture in the Modern Age

Bodies of work by 18 photographers, many of which could be reduced to fit smaller venues

All 2D works so relatively easy to pack & transport

Flexible design that could be adapted to different venues



Constructing Worlds: Photography and Architecture in the Modern Age

Both venues paid a fixed hire fee for the exhibition to cover;

- . Research
- . Loan negotiation
- . Inbound transport
- . Barbican staff to oversee installation and de-installation
- . Insurance in transit

And a share of;

- . Loan & reproduction fees
- . Production costs
- . Framing
- . Packing & crating
- . Final dispersal of works

Local costs to venue;

- . Design
- . Build
- . Insurance whilst at venue
- . Marketing & Press
- . Education programmes
- . Travel, accommodation & per diem for Barbican staff to visit site and be present for installation and de-installation



Constructing Worlds at Architecture and Design Centre, Stockholm



Constructing Worlds at Museo ICO, Madrid

Due Diligence

Ask the venue for information about their venue & programme

- Request a completed facilities report
- Gallery plans
- Information on their past programme including visitor figures, installation shots and press materials if available

Due Diligence

Do some research

- Venue website
- Online reviews of exhibitions
- Talk to colleagues

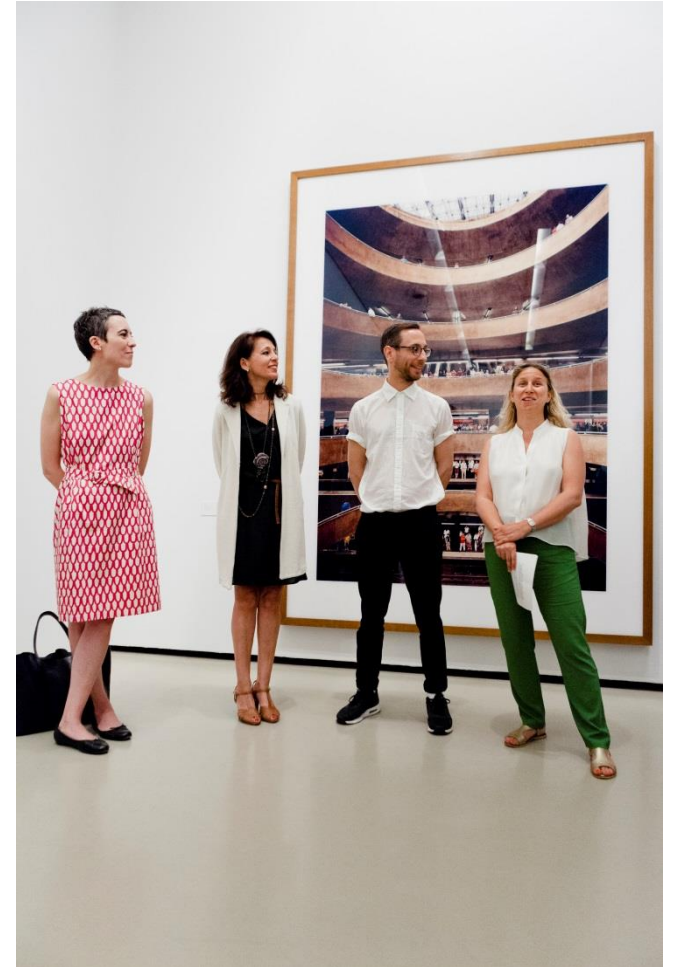
Information for the venue

The venue will also want information from you and an efficient response will help lay the foundations for an effective working relationship

- Available dates
- Clear outline of costs; what do fees include, what is not included
- Insurance value of the exhibition
- Exhibition checklist with information on display and security requirements

Key questions

- ✓ Have they got the space?
- ✓ Do the dates work with loan availability?
- ✓ Do they have any money?
- ✓ What is the venue's profile?
- ✓ Do they have suitable facilities
- ✓ Will we be able to work together?



Early planning stages

Meeting in person at the venue enabled us to

- See the venue
- Meet the team
- See the team in action at a busy time
- Brief the exhibition designers and start to plan the layout in their space
- Agree a schedule for planning the exhibition – design deadlines, approval times etc.



Constructing Worlds at Museo ICO, Madrid

Barbican Visual Arts Future Programme

- We aim to secure two to three partners for each of our main gallery exhibitions beyond 2015.
- Developing our strategy for traveling curve commissions
- All this whilst reviewing staff and resources required



Ragnar Kjartansson, planned for 2016

Barbican Visual Arts

Strategy for securing loans & maintaining relationships with lenders

- Discuss the potential for traveling loans with lenders from the outset
- Where possible include the tour in the initial loan agreement (some lenders will not agree until they have details about the venue and dates)
- Provide regular updates to lenders on potential partners to ensure loans remain available
- Research partner venues to ensure they have the facilities and resources required to host the exhibition (visit where possible)
- Include specific details about the handling and display of objects in agreements with partner venues.

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Communication tools

Information on the Barbican's website with contact details for the visual arts team

Direct contact with a wish list of partner venues for each exhibition

Well-designed information to send to potential partners and take to key events

Private view invitations for Barbican touring exhibitions sent to key contacts

Barbican Visual Arts Future Programme

Main Gallery

The World of Charles and Ray Eames
21 October 2015 – 14 February 2016

Strange & Familiar: Britain as Revealed by International Photographers
Curated by Martin Parr
16 March – 19 June 2016

Ragnar Kjartansson
14 July – 4 September 2016

The Vulgar
13 October 2016 – 5 February 2017

Barbican Visual Arts Future Programme

Curve Commissions

Eddie Peake, The Forever Loop
9 October 2015 – 10 January 2016

Imran Qureshi
18 February – 10 July 2016

Bedwyr Williams
29 September 2016 – 8 January 2017



barbican

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