

## **museummaker: COMMISSIONS AND PARTNER MUSEUMS**

**ROYAL PAVILION**, Brighton. **Venue for National Launch of museummaker**

**Commission: *A Dark Day in Paradise* by Clare Twomey, *in situ mid-June 2010 – early January 2011***

**Clare Twomey** will install a swarm of 3,000 black ceramic butterflies in the Banqueting Room, Great Kitchen and Entrance Hall of the **Royal Pavilion** with more scattered throughout other ground floor rooms. The butterflies will cluster on the banqueting table, across window panes, in roof lights, on mantelpieces and other surfaces. Their sombre beauty will be a reflection on the excesses and frivolity of the past life of the Pavilion.

The **Royal Pavilion**, designed by John Nash, is a magnificent pleasure palace, created for the Prince Regent (later George IV). Its magnificent interior is a reflection of his personality and the Regency period. It is remarkable for its exotic oriental appearance, both inside and out. The exterior is defined by its minarets, domes and pinnacles, while no expense was spared on the interior, which is one of the finest examples of chinoiserie in Britain.

**ORLEANS HOUSE GALLERY**, Richmond-on-Thames.

**Commission: *Place Setting* by Eleanor Pritchard, *in situ 12 June – 26 September 2010***

The project will draw on the architectural treasures along this stretch of the Thames: Orleans House, Ham House and Strawberry Hill. **Eleanor Pritchard's** installation ***Place Setting*** at Orleans House, will represent the great social event of *dining* and celebrate how it linked the inhabitants of these great riverside houses. Her work will comprise a long 'dining' table, with napkins and place settings celebrating the personal histories of those who lived and worked in the houses. The piece will include surprising uses of traditional techniques, such as ornate paper quilling inspired by the stunning plasterwork ceilings of the houses. *Participatory events* include a series of special workshops for children hosted in turn by each of the houses, with opportunities to make 'ruffs and cuffs' inspired by Elizabethan and Stuart costume and a carnival float for the Richmond Carnival - which takes place on 13 June.

**Orleans House Gallery** is in a fragment of a Baroque 18<sup>th</sup> century villa, on banks of the Thames, with state-of-the-art studio and education spaces in associated buildings. It presents Richmond's collection of paintings of Thames views. Shortlisted for the Art Fund Prize 2009, it is recognised for its outreach and community engagement programme.

**WOODHORN, NORTHUMBERLAND MUSEUM, ARCHIVES & COUNTRY PARK**, Northumberland.

**Retail commissions by Rebecca Chitty and Jessamy Kelly,**

***Available in the Museum shop from June 2010.*** Participatory project June/ July 2010

The selected makers **Rebecca Chitty** and **Jessamy Kelly**, working with retail consultant and artist **Kit Grover**, are developing products for sale in the Museum shop. These will capture the essence of the Ashington Group, the 'Pitmen Painters', whose works are housed here. **Chitty** is designing a ceramic bowl in the shape of an upturned miner's helmet: glazed glossy black on the outside, a rich gold on the inside. She is also working on a ***Blue Plaque Plate***, commemorating the achievements of the Ashington Group. **Kelly** is taking the ubiquitous snow-dome as inspiration for a contemporary souvenir – a **Soot Storm** – for which all the materials will be regionally sourced.

The *participatory project* will engage college and high school students, to create product proposals inspired by the Ashington Group. Students will be supported by the London College of Fashion and creative businesses from the North East region. The best proposal will be taken into production by **Woodhorn** for sale in the Museum shop.

**Woodhorn** includes the former Woodhorn Colliery: museum; the Northumberland Archives; galleries for major temporary exhibitions; and a permanent display of paintings by the Ashington Group - miners and other working men who started to paint in the 1930s, and achieved national recognition.

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**THE HARLEY GALLERY AND MUSEUM**, Welbeck Estate, Worksop.

**Venue for museummaker July event.**

**Commissions:**

***Aristocratic Lifestyles and a Changing World*** by Jane Wildgoose, ***in situ 19 July – March 2011***

***Culinary and film extravaganza*** by Bompas & Parr, ***Saturday 4 December 2010***

Jane Wildgoose's project will be an accompaniment to the exhibition *Dinner with a Duke: Decoding food and drink at Welbeck 1690 - 1910*. She will work closely with the Museum's education programme; with local sugarcraft professional Christina Ludlam and volunteers, as well as collaborating with food historian Ivan Day; the School of Artisan Food at Welbeck Abbey, and Darfoulds Nursery, Worksop, to produce contemporary displays that complement the exhibits relating to 18th century desserts, paying tribute to the 2nd Duchess of Portland's love of horticulture, botany and shell-collecting..

**Bompas & Parr** will facilitate a special one-day event for 500 people. Visitors will be taken on a 'mystery tour', from the Harley Gallery, around the Welbeck Estate, for an extravaganza in Welbeck Abbey, which is never normally open to the public. They will walk through the sunken 'rose corridor', into the vast underground ballroom (with special lighting effects for the event), for a screening of *'Indiana Jones and the Temple of Doom'*, and will feast on food featured in the film. Expect choirs, and organ music from the Chapel! As part of the *participatory project*, local schools and Creative Diploma students will create trailers and music to further enhance the atmosphere of the event.

**Harley Gallery and Museum** is funded by The Harley Foundation, an independent charitable trust, set up by the last Duchess of Portland. The Gallery holds touring exhibitions of contemporary art, craft, photography and design, and has a shop selling high calibre British craft. The thematic displays in the adjoining Museum change biennially. They show magnificent examples of fine and decorative arts from the Portland Collection, built up over four centuries by a single family.

**KEDLESTON HALL**, near Quarndon, Derby. **Venue for museummaker July event.**

**Commission: *Promenade*** by Susie MacMurray, ***in situ 19 July – end September 2010***

***Promenade*** will be a temporary installation in Kedleston's imposing Marble Hall. It will be a shimmering, maze composed of thousands of metres of gold thread, wound between the alabaster pillars, through which visitors will be invited to stroll. The piece is a response to Kedleston's original function as a **show palace**. It also takes inspiration from the Peacock Dress, now in the collection and originally owned by Lady Curzon in the early 20<sup>th</sup> century. ***Promenade*** will form a facet of an imaginative scheme, part of the National Trust's current campaign to bring properties to life, and will help visitors interpret Kedleston for themselves.

*Participatory projects* will include opportunities for Kedleston's volunteers, local students and community groups to help create the installation, under the guidance of the maker.

**Kedleston Hall**, commissioned Lord Scarsdale, built in the 1760s, is the most complete example of Robert Adam's work. He designed the Hall, its decorations, contents, and surrounding park. The National Trust, owner since 1986, has restored the state rooms to their former glory.

**VALENTINES MANSION**, Ilford, Essex.

**Commission: *Valentines Textile*** by Timorous Beasties, ***in situ throughout summer from 19 July 2010***

This project will focus on the walled garden, a venue for open air activity in the summer months. A bespoke ***Valentines Textile*** will be created by Glasgow design studio **Timorous Beasties**, taking inspiration from the rich history of the site, such as the 18<sup>th</sup> century trading connections with India that financed the building of the mansion. The ***Valentines Textile***, designed to have high visual impact and to be functional, whilst reflecting the surreal and provocative reputation of the design team's work, will be used on a range of outdoor furniture – deck chairs, wind-breaks and parasols – to add to visitors' enjoyment of activities such as story telling, music and acting.

**Valentines Mansion**, built in the 17th century for the Archbishop of Canterbury's widow, was remodelled in the 18th century by a wealthy textile merchant, who traded with the East India Company. The house and grounds, a rare example of a substantial rural mansion of this date, were rescued from dereliction and restored in 2008 with an HLF grant. Opened in 2009, the Mansion has strong community support. Affordable artists' studios are housed in its top storey.

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**GUILDHALL MUSEUM**, Rochester.

**Commission:** *Tool Shed* by **Cathy Miles**, *in situ July – September 2010*

**Cathy Miles** will use the Seaton Tool Chest, the world's most complete set of 18<sup>th</sup> century furniture-making tools, as a source of inspiration for the *Tool Shed* – a temporary, alternative Museum display. This installation, which will start life as a skeletal white timber structure, will act as a creative zone where museum visitors can bring favourite tools, share their stories, and be invited to make wire tools, alongside Cathy Miles, to be housed in the *Tool Shed*.

The **Guildhall Museum** is one of the busiest local authority administered museums in Kent. Its collections feature the social and local history of the Medway Towns; the life and times of Charles Dickens; and the history of the Napoleonic prisoner of war and convict hulks, formerly moored on the River Medway. The Museum is undergoing an exciting programme of changes 2010-2012 as part of the *Opening the Doors to Access and Learning* project.

**ALFORD MANOR HOUSE**, Alford, Lincolnshire.

**Commission:** *Twist* by **Susan Bradley**, *in situ from July 2010*

**Susan Bradley** will design a contemporary Summer house that visitors can walk round and sit within, inspired by the Museum's collection of corn dollies and rural artefacts. Created from stainless steel in place of straw, the scale and material will give the piece a contemporary twist, although the form will be familiar to the Museum's audience, connecting with nostalgic references of yesteryear. Commissioned to celebrate the 400<sup>th</sup> anniversary year of Alford Manor, it will be situated in the Victorian Walled Garden, which is being restored for summer 2010. Lighting will be integrated within the work, so that it becomes a focal point in the garden for evening events as well as daytime visitors. The *participatory project* will enable students to create a product inspired by the Museum's garden: starting with a brief, through research and design, costing and financial viability, to pitching ideas. The best will be batch produced for sale in the museum shop.

**Alford Manor House**, 1611, is the largest thatched manor house in the country. The collection includes important local history artefacts, Victorian textiles, agricultural equipment and material which relates to local town trades.

**THE GEFFRYE MUSEUM**, Shoreditch **Venue for museummaker London Design Festival Event**

**Commission:** *Sitting the Light Fantastic* by **Kei Ito**, *in situ from 6 September 2010*

The commission will form a centre-piece for the front gardens of the Museum, which are currently being refurbished. **Kei Ito** will design an installation of lighting on either side of the main path. This will be extraordinary and beautiful: an ethereal parade of chairs and lamps, reflecting the Museum's themes and inspired by the global cultural influences which have shaped English furniture, ornaments and textiles. Over 'life size', they will be made from woven fibre optics and, from dusk, their glow will create a sense of magic within the gardens. Highly visible, they will intrigue travellers from the road, a major route into London. **Kei Ito** will lead *participatory projects* with young people studying towards the new Creative and Media Diploma for 14-19 year olds.

The **Geffrye Museum**, set in Grade I listed 18<sup>th</sup> century almshouses, explores the home of the English urban middle classes over the past 400 years and celebrates domesticity through its series of 'period' rooms. It is well connected to the design community and has a strong track record of working with contemporary designer-makers.

**THE LIGHTBOX**, Woking.

**Commission:** *Exchanging Luminance* by **Richard Jackson**. *In situ from September 2010*

**Richard Jackson** will create a permanent work that will draw people into the courtyard, and then into the Museum. It will combine glass, steel and LED lighting, which will enable its appearance to change, according to the light. The imagery in the glass will be inspired by the essence of the building and its collections, and will light up the garden on winter afternoons and summer evenings.

**The Lightbox** is Woking's exciting new gallery and museum. Designed by Marks Barfield Architects, it opened in 2007, and won the 2008 Art Fund Prize. Two spacious galleries host a wide range of temporary exhibitions, including contemporary art and loans from major UK and overseas museums. The building is also home to *Woking's Story* and The Ingram Collection, an important collection of Modern and Contemporary British art on long term loan to **The Lightbox**. **Continues...**

**UNIVERSITY OF NOTTINGHAM MUSEUM**, University Park, Nottingham.

**Commission:** *Imagined Objects of Desire* by **Lina Peterson**, *in situ from Sept 2010*.

**Lina Peterson**, recognised as one of the UK's up-and-coming new jewellers, is working in collaboration with the **University of Nottingham Museum** and **Lakeside Arts Centre** to imagine 'hybrid jewellery' where fragments of every-day archaeological artefacts are enriched with contemporary extensions and additions. The *participatory project*, for older people, will encourage exploration of the stories behind objects in the Museum's collection, and relate the techniques and materials used in their making to those used in contemporary craft today. **Peterson** is also working on an exhibition: *Imagined Objects of Desire*. This will be a trail throughout the Museum, showcasing her new collection of jewellery, which will take its starting point from pieces in the Museum's Collection.

The **University of Nottingham Museum** holds archaeological artefacts from the Palaeolithic age to the Post Medieval period, excavated in the East Midlands. They reflect the everyday lives of people living in this area. The **Lakeside Arts Centre** hosts Lustre, one of the UK's best contemporary craft shows, and the 2010 edition is scheduled for 13 & 14 November.

**THE WOMEN'S LIBRARY**, London Metropolitan University, Aldgate.

**Commission:** by **Nicola Malkin**, *in situ from October 2010*

**Nicola Malkin** will create a series of ceramic and mixed media pieces inspired by personal letters, literature and photographs found in the Women's Library collection and archive, such as records of abandoned babies, and her own recently discovered personal family history in the East End of London. The pieces will be placed around the Library forming a trail of 'hidden stories'. They will complement the Library's major exhibition exploring the role of contemporary domestic craft. For the *participatory project*, **Malkin** will work with the Sir John Cass Department of Art and community groups, to create a tabletop installation of personal mementos and handcrafted pieces, depicting the lives of women today.

**The Women's Library** is housed in a generous, purpose-built modern building. It is a cultural centre and museum housing the most extensive collection of women's history and endeavours in the UK. Its acclaimed specialist collection includes 60,000 books and pamphlets, 3,000 periodic titles, 450 archive collections and 5,000 objects.

**THE BOWES MUSEUM**, Barnard Castle, County Durham.

**Commission:** *A Garden of Lantern Birds* by **Laura Baxter**, *in situ 30 October 2010 to 30 January 2011*

**Laura Baxter** will create a group of illuminated, laser-cut metal birds, each with a backlit cut-out panel, inspired by birds seen in the Museum's paintings, textiles and ceramic figures, and featuring patterns from The Blackborne Lace Collection. Of different sizes and styles, some singular, some in groups, the birds will be installed in the *parterre* in front of the Museum. As darkness falls the birds, outlined in light, will appear as lace-like filigree lanterns, casting shadows and transforming the gardens. The *participatory project* will take the form of workshops for socially excluded young adults.

The **Bowes Museum houses** a Designated Collection of fine and decorative arts, formed by a remarkable couple, John Bowes and his French wife, Joséphine. From 1861-75, they amassed some 15,000 objects: furniture, paintings, sculpture, ceramics, textiles and many other items, covering an extensive range of European styles and periods. The Museum is housed in a French style château, which they commissioned for the purpose.

**MUSEUMS & GALLERIES MIDDLESBROUGH. Commissions showcased from Dec 2010**

Working together, Middlesbrough Institute of Modern Art (mima), The Dorman Museum and The Captain Cook Birthplace Museum are commissioning Dutch jeweller **Ted Noten** and the UK's **Lin Cheung and Laura Potter** to collaborate with residents of Middlesbrough to create pieces of jewellery that will reflect individuals' interests, ideas and ambitions. The resulting piece will each be made in editions of two: one piece will enter the Museums' collection, the other will be gifted to the commissioners to be worn in the real world.

The Museums are part of Middlesbrough Council's Regeneration Department, which recognises the role of arts and culture in transforming people's lives. The Dorman Museum houses the social history of the Middlesbrough area and important collections of geology, taxidermy, Linthorpe Pottery and Christopher Dresser designs. The Captain Cook Birthplace Museum focuses on 'local son' James Cook, his voyages and legacy. mima presents the best of modern and contemporary fine art and craft, through its international exhibitions and permanent collection.

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**BEANEY ART MUSEUM AND LIBRARY**, Canterbury.

**Commission:** by **Laura Thomas**. *On temporary display from January 2011; on permanent display in the reopened Beaney Art Museum in 2012*

**Laura Thomas** is designing architectural glass to create a visual link between the Beaney's 'tudor-bethan' building and its dramatic new extension. Taking as an inspiration stained glass in the existing building, her intervention will focus on patterns made through reflection and refraction. The *participatory project* will make links between the collections, the building and the museummaker commission, and will involve students from the University for the Creative Arts, as well as families and hard-to-reach groups.

**The Beaney Art Museum and Library** is the principal museum in Canterbury City Council's museums service. Founded in the late 19<sup>th</sup> century, through the bequest of Dr James Beaney, it houses a diverse collection including decorative arts, paintings, world cultures and natural history. It is currently closed for a £12m redevelopment and major new extension funded by the City and Kent County Councils, with grants from the Heritage Lottery Fund and SEEDA. The architects are John Miller & Partners, who designed the Tate Britain extension and the redisplay designers are Casson Mann – who are responsible for the Great Northern Museum (shortlisted for the Art Fund Prize 2010).

**KILLHOPE LEAD MINING MUSEUM**, Upper Weardale, County Durham

**Commission:** Facilitator **Steve Manthorp**, *Steve Manthorp working throughout March 2010, dates of commission TBC*

The **museummaker** project is contributing to **Killhope's** ambitious work with young people (particularly the 16-25 age group) to re-invigorate the Museum for the 21<sup>st</sup> century. *Stage I* will enable them to write a brief for a craft-led commission. Artist and gamer, **Steve Manthorp**, will creatively facilitate the group: taking them on a Radical History Tour to generate ideas. In *Stage II*, the group will interview and appoint a maker to create new work to bring Killhope to life for their peers.

**Killhope** is a multi award winning, family friendly museum, offering guided tours into the mine and a host of hands-on activities. It holds a permanent collection of minerals and the National Spar Boxes Collection.