



OXFORD EXHIBITION SERVICES

State *of the* Art

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A Private Affair

The Dean Hill vaults
reveal all.

OES photography by Simon Harvey Williams



The Open Day included a private viewing of an exhibition of works from the [Artists Pension Trust](#) (APT) collection which are stored by OES. Uniquely, APT enables artists to lodge works with them as a contribution towards their pension fund while still making them available for loans to exhibitions throughout the world. OES were lucky to be able to show a wonderful collection of exhibits, against the backdrop of one its huge white storage vaults.

OES was extremely pleased that so many people were able to make the journey from many different parts of the country.

The vaults are part of a former Royal Naval Armaments depot and have literally been built into the hillside. They were designed to safely store weapons and now provide the highest level of safekeeping for the storage of fine art and museum collections. The vaults reside peacefully in the Wiltshire/Hampshire countryside but are situated close to the M27/M3 corridor and are now perfect for the storage of valuable and sensitive items.

Each of the vaults has been refurbished and equipped specifically for the arts community. For OES this involved installing bespoke designed dehumidifier systems to create an ideal controlled stable environment, CCTV, fire and security alarms. The vaults also have anti-spark lighting and overhead gantry cranes. This high security site is inspected and approved for items covered by the Government Indemnity scheme so users can be guaranteed peace of mind. ■

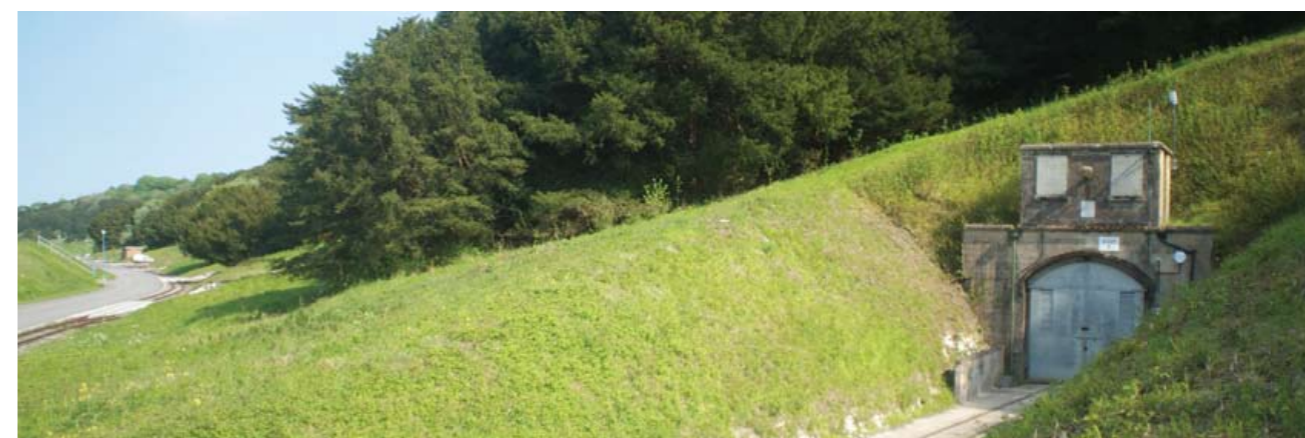


Below: Bespoke-designed dehumidifier.



Vaults reveal a unique collection

Oxford Exhibition Services welcomed invited visitors to its new high security storage vaults, when they held a series of open days at the Dean Hill Park facilities in October 2009.





The logistics of genius

Sir Joshua Reynolds exhibition at Plymouth City Museum and Art Gallery.

THE PLYMOUTH CITY MUSEUM AND ART GALLERY is currently hosting the largest exhibition on the works of Sir Joshua Reynolds ever held outside London. Reynolds was native to Plympton in Devon and the show follows his career from his earliest commissions in and around Plymouth to his pre-eminence in the London art world of the late 18th century. Reynolds was founding President of the famous Royal Academy of Art, but little has been charted about his early days in the West Country and this exhibition aims to fill that gap in his oeuvre.

Reynolds, in his day, was England's foremost portrait painter having painted, according to estimates, more than 2,000 portraits during his lifetime. But he was much more than a painter and perhaps this is his greatest legacy. As a published author, art collector, Knight of the Realm and President of the Royal Academy he worked tirelessly to raise the standing of fine art in Britain.

To transport the paintings involved in the exhibition, we used our largest vehicles, so that we could carry not only the paintings but the couriers too, on the same vehicles. The collections and couriers came from galleries and museums as far apart as The Scottish National Gallery of Art, the Courtauld Institute, Eton College, the Royal Collection, Waddesdon Manor and the National Trust's Saltram House. In several cases, museums shared the transportation and couriers voluntarily looked after several collections, which significantly helped to reduce time and cost for the exhibition team. >>



The 16 tonnes M30: The largest vehicle in the OES fleet.



One of the key exhibits in the show is *David Garrick between Comedy and Tragedy*, from the Rothschild collection at Waddesdon Manor. This proved quite challenging for our handlers, as the work had to be taken down a narrow turning stairwell before it could be packed into a travel frame. The painting's original frame is very ornate so extremely careful handling was required. When it arrived at Plymouth Museum, the work was rested, carefully unpacked and then carried into the gallery on the first floor.

The installation schedule for Plymouth was very busy as we were collecting from many private lenders in the south west in addition to the museum runs. ■



Above: *David Garrick between Comedy and Tragedy*.

PICTURES COURTESY OF PLYMOUTH CITY MUSEUM AND ART GALLERY - <http://www.plymouth.gov.uk/homepage/creativityandculture/museums/museumpcmag.htm>

Sir Joshua Reynolds The Acquisition of Genius



- For more information about the exhibition, visit the Plymouth City Museum and Art Gallery website: <http://www.plymouth.gov.uk/sirjoshuareynolds>
- 21 Nov 2009 and 20 Feb 2010. Admission is free.

ON TOUR *with OES*

We provide a full service for touring exhibitions: installing, dismantling and re-instating installations, transporting work from venue to venue and storing it in-between. These are just some of the exhibitions that we are currently facilitating...



A Duck for Mr. Darwin

OES MANAGED the Installation packing and return transport of exhibits for this topical exhibition at the Mead Gallery in the University of Warwick Arts Centre. A joint venture with the Baltic Centre in Gateshead, *A Duck for Mr. Darwin* is a group exhibition of nine contemporary artists exploring evolutionary thinking and the theory of Natural Selection. The Mead Gallery outsourced the management of the installation and de-installation of the exhibition to OES who also manufactured the bespoke screen system. ■



The Dark Monarch

LAST YEAR we headed down to Cornwall, gathering paintings and exhibits together for Tate St Ives' *The Dark Monarch* exhibition, the largest show the gallery has ever held. The exhibition explored the influence of folklore, mysticism, mythology and the occult on the development of art in Britain. It featured loans and works from the Tate Collection and from private collectors and included works by major artists such as Damian Hirst, Henry Moore and Barbara Hepworth.

Transporting the works of art was a major logistical exercise for our project management team. The art came from locations throughout the UK and to minimise delivery time and costs we first consolidated the loads into our London warehouse before sending them on to Cornwall. At the end of the exhibition there we successfully moved the exhibits to their next temporary home at Towner in Eastbourne, where the show is running until 21 March 2010. ■



Installation view of *The Dark Monarch*. © Tate

Tate Liverpool's latest exhibition is showing the works of the key self destructionist artists, Jean Tinguely and Michael Landy. The Swiss artist, Jean Tinguely (1925-1991), is best known for his sculptural machines in the Dada tradition, better known as Metamechanics. This seeks to explore the excess and overproduction of material goods in an industrialised society.

Tinguely's best known work, 'Homage to New York' (1960), consisted of a mechanical sculpture that was partially destroyed with the emphasis being that through its actions it destroyed itself. This greatly inspired the British artist Michael Landy as shown by his work 'Break Down', 2001 in which he destroyed all of his possessions. The exhibition explores the theme of self destruction between the artists and Tinguely's great influence on Landy.

Consisting of mainly drawings and sculptures the loans for this exhibition have come from galleries throughout Europe as well as the USA. One of the key features of the exhibition is 'Homage to New York', which was

Meeting the International Challenge

exhibited and destroyed there. A fragment nevertheless remains, which is included in the exhibition.

The preferred method of transport for this exhibition was road freight and OES had to work closely with our foreign agents for the crating, collection and courier arrangements. The works from Paris, for example, were accompanied by a courier and were stored overnight at our London warehouse ready for the onward journey to Liverpool the following day.

The loans from the US were more complicated due to the fact that airfreight was our only option for a number of pieces. The post 9/11 regulations stipulate that airfreight can only be used for items where the lenders have been security checked and since many of these are private



individuals this was often not possible. These therefore had to be sent by Freighter service, as was 'Homage to New York' due to the size of its crate - 248 x 113 x 208 cm. We routed this freight from JFK airport, into Brussels and then into a secure warehouse ready for collection.

The Jean Tinguely exhibition was a logistical challenge successfully met through the expertise and professionalism of our international transportation team ensuring that the loans arrived safely, on schedule and below budget. ■



OES demonstrates its expertise in the safe handling of many sensitive, high value and prestigious works of art.

Leighton House Museum

LEIGHTON HOUSE, one of the most remarkable buildings of the 19th century, is currently going through extensive renovations. OES has been contracted to provide art handlers, packing, storage and transport services.

The Kensington based museum was the home of Frederic, Lord Leighton (1830 - 1896) and became a 'palace for art' for his own extensive collection of drawings and paintings as well those of his contemporaries. The house is currently closed for 18 months following a survey carried out in 2006 which revealed an urgent need for extensive repairs to the house and a requirement for a new fire detection system and heating system. It is due to re-open on 3rd April 2010. The work is being co-ordinated by Daniel Robbins, Senior Curator and Reena Suleman, the Curator of Collections and Research at the house. They have enlisted the help of experts who are sharing their knowledge about textiles and wallpaper and other decorations, which is enabling the team to re-display the rooms as they were in Leighton's day and to highlight new stories.

For OES this is an opportunity to demonstrate our expertise in all aspects of services which includes the safe handling of many sensitive, high value and prestigious works of art. The work has involved moving the art to the Villa Stuck in Munich for a touring exhibition, then onwards to the Art London fair and eventually, after storing the collection, reinstating it at Leighton House.

A flavour of the work that was carried out and of the Leighton House refurbishment as a whole can be seen in the short video presentation on the Leighton House website: <http://www.rbkc.gov.uk/LeightonHouseMuseum/general/> ■

Hints & Tips:

Temperature & Humidity

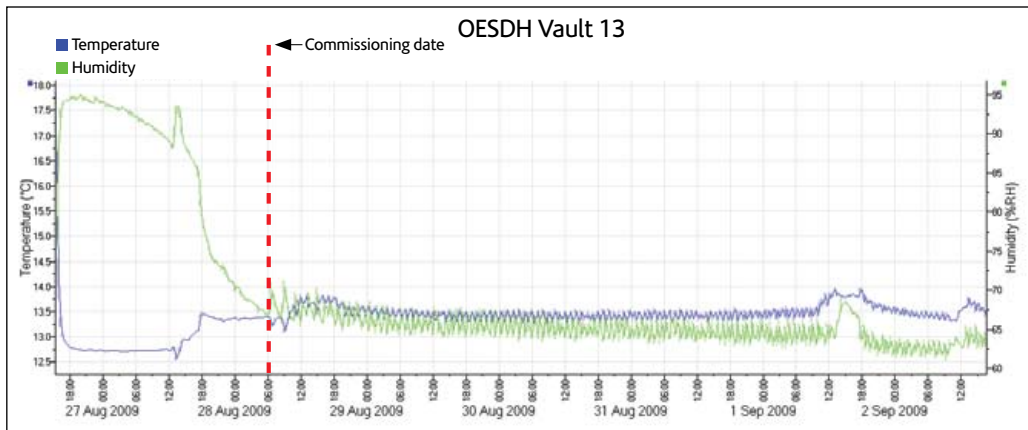
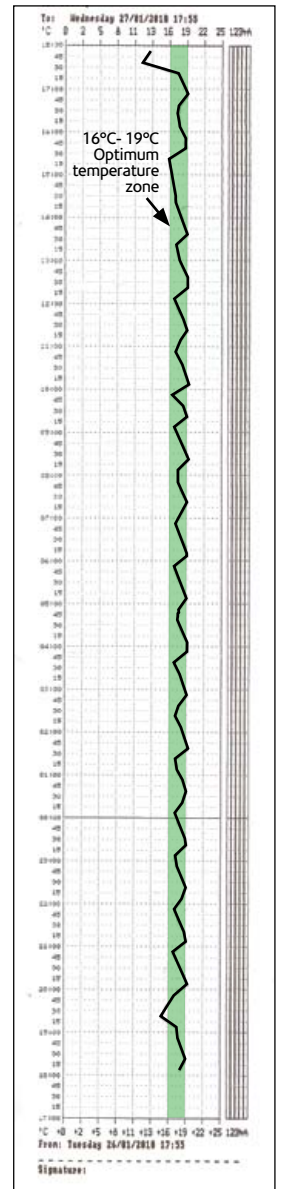
Many of the items that we handle are very sensitive to changes in temperature and humidity.

This sensitivity is particularly apparent in materials that expand and contract as they absorb or lose moisture such as wood, canvas, leather and also metals that change dimensions as a result of temperature changes. When an object comprises a mixture of these materials this presents even more of a problem due to the multiple stresses that can occur as these materials react to these changes at different rates. For example, a framed painting made up of a wooden stretcher, with canvas fixed with metal staples and covered on one side with multiple layers of various paints and varnishes and framed with a plaster gesso frame covered with gold leaf could be seriously damaged by sudden environmental changes.

Right: Our M18 truck equipped with a sophisticated climate control system.

Below: Temperature and humidity in our secure underground storage facility which was commissioned in September 2009.

Monitoring and controlling temperature and humidity change is therefore a key factor in the packing storage and transport of works of art. In order to minimise the risk of permanent damage OES vehicles and storage facilities have been equipped with sophisticated systems. It is possible to monitor the environment in the load compartment from inside the cab of our vehicles and illustrated right is a graph of temperature changes while one of our vehicles was en route from Madrid to London in January 2010 when the external temperature was -6 degrees the load compartment was maintained at a normal museum temperature.



OXFORD EXHIBITION SERVICES

<http://www.oxex.co.uk/>

Oxford Exhibition Services
Station Road
Uffington
Oxfordshire SN7 7QD

Tel +44 (0)1367 820713
Fax +44 (0)1367 820504

OES London
Unit 2, Sandgate Trading Estate
Sandgate Street
London SE15 1LE

Tel +44 (0)20 7732 7610
Fax +44 (0)20 7732 7919

enquiries@oxex.co.uk

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