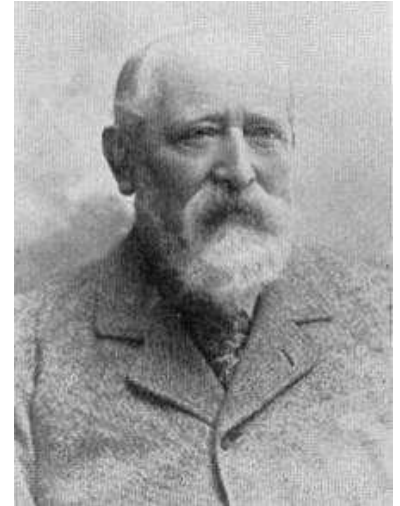


Clarence Bicknell

Discovering a genial European artist, botanist, archaeologist & philanthropist

2018 Exhibition proposal

Since 2013 the Clarence Bicknell Association has developed its membership, created a four-language information-based web-site www.clarencebicknell.com, has issued newsletters, has commissioned and participated in research with a team of half a dozen, has made a high-quality 18-minute film in the locations in Italy and France where he practised (www.vimeo.com/clarencebicknell/marvels) and has commissioned and worked on the research for Valerie Lester's biography of Clarence Bicknell.



2018 is the centenary of Bicknell's death and will be the trigger for exceptional activities including the publication of the biography and... now... an exhibition touring key sites related to Bicknell. Web site, books and television go so far, but much of Clarence's output needs to be experienced for real. That is why we propose **an exhibition touring European cultural capitals** throughout 2018 (possibly in advance and after). The initial proposal is for a tour of cities relevant to Clarence, the "Host locations", with a stay of about eight weeks in each. If demand (from participating museums willing to host the exhibition) and budget were in place then the list could be extended to Brussels, London, Paris, Milan, Rome, Berlin and other capitals ("other locations round Europe").

1. Locations

The Host locations in 2018

Bordighera, Anglicana, October 2017
Bordighera, Museo Bicknell (summer 2018) ¹
Cambridge, Fitzwilliam Museum (Nov 2018 – Apr 2019)
Cambridge, Trinity College, Wren Library, (October 2018)
Genoa, Palazzo Reale (spring 2018, to be confirmed) ²
London, Artworkers' Guild (to be confirmed)
Monaco, Jardin Exotique (September-November 2018)
Monaco, Musée d'Anthropologie (September-November 2018)
Nice, Musée des Beaux-Arts (to be confirmed)
Tende, Musée des Merveilles (Apr-Nov 2018)
Ventimiglia, Museo Rossi (summer 2018)



Other possible locations round Europe

Triennale di Milano
Victoria and Albert Museum, London
Palais des Beaux-Arts, Bruxelles
Kew Library, Royal Botanic Gardens, London
Oxford Herbarium (with the Bodleian Library)

¹ The Museo Bicknell in Bordighera (in coordination with the Museo Rossi, Ventimiglia) will be the focal point for a "Settimana Bicknelliana" 14-22 July 2018. Bicknell died on 17 July 1918.

² The University of Genoa and civic museums hold 16,500 of Bicknell's watercolours of plants, rock engraving copies and pressed flowers. The Palazzo Reale is owned and run by the Ministry of Cultural Heritage and the exhibition will be in conjunction with the Università degli Studi di Genova, Polo Botanico Hanbury, Professor Mauro Mariotti.

2. Content

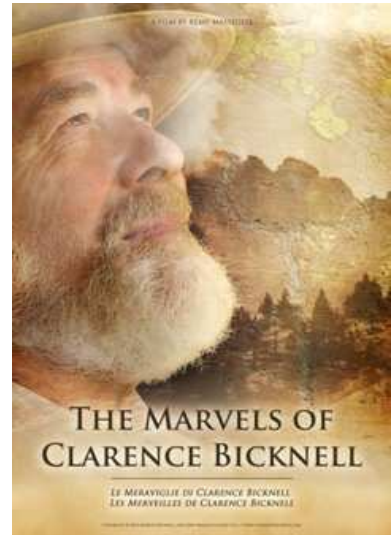
The principal elements of the show would be...

- Re-creation in full size of some of Clarence's works of arts and crafts,
- Originals of his botanical works and vellum-bound books, protected in glass cases,
- Nearby to these originals, touch screen representations of the contents of these books, enabling the visitor to browse through the pages.
- Video presentation; the 18-minute film would be available for viewing on a 54 inch TV set, the viewer having the choice of the 3 languages to listen to in head-sets (either one language at a time or language on all head-sets or selectable on each head-set.)
- Samples of Clarence's other collections, for example a glass cases of butterflies and pressed flowers, and
- Samples of his printed publications, photos of Clarence in Casterino and Bordighera
- Information boards in English, French and Italian.

The exhibition could be divided into groups or genres to help newcomers navigate the life and work of Clarence Bicknell...

Major Groups:

- Life (Clarence the Man)
- Archaeology
- Botany
- Art (including arts and craft)
- Esperanto and idealism



3. Individual exhibition items

Open space (square metres include walking space)

- a) **Glass case.** Originals of three botanical albums works; an album from the Fitzwilliam Museum, the Casa Fontanalba Visitors' Book³ and Clarence's VIP Book⁴ protected in glass or perspex cases. 1 case 1m x 1.50m 6 m²
- b) **Screen 1.** Nearby to these originals a touch-screen presentation of the contents of these books, enabling the visitor to browse through the pages⁵.
1 screen 48inches and media player. 8 m²
- c) **Glass case.** Samples of Clarence's other artefacts⁶. 1 case 1m x 1.50m 6 m²
- d) **Glass case.** Author: Samples of his printed publications 1 case 1m x 1.50m 6 m²
- e) **Screen 2.** Distant from the browse screen, another screen showing the 18-minute video "The Marvels of Clarence Bicknell" in the language of the choice of the visitor. 2 to 4 headphones for audio. 1 screen 48inches and media player. 8 m²

Total open space for glass cases and TV screens: 34 m²

Wall space

- f) **Frame**⁷, wall-mounted, containing one or more original botanical drawings, A1 size
- g) **Frame**, wall-mounted, containing one or more landscape sketches, A1 size
- h) **Frame**, wall-mounted, containing one or more arts&crafts drawings, A1 size
- i) **Frame**, wall-mounted. Archaeological records, rubbings, recording. A1 size
- j) **Frame**, wall-mounted. Option. Archaeology.⁸ Copy engravings, interpretation. A1 size
- k) **Frame**, wall-mounted. Photographic re-creations of a day in Clarence's life⁹. A1 size
- l) **Frame**, wall-mounted. Photo and text: Esperanto and Clarence's life. A1 size
- m) **Frame**, wall-mounted. Photos of Clarence through his life, UK, Casterino and Bordighera. A1 size
- n) **Frame**, wall-mounted. Clarence's family and origins, the Victorian enlightenment. A1 size
- o) **Frame**, wall-mounted. The Struggles of Idealism¹⁰ A1 size
- p) **Frame**, wall-mounted. Life in Bordighera A1 size
- q) **Frame**, another A1 size

Or Foamex panels without glass over them.

³ "Visitors' Book" Vellum bound album of 40 cartridge paper pages, signed by all visitors to the Casa Fontanalba, colour illustrations throughout, 265x340mm, does not fold flat

⁴ "VIP Book". Vellum bound album of 40 cartridge paper pages, in Esperanto, colour illustrations throughout, 130x205mm, does not fold flat

⁵ Slide shows and videos where suitable. Much of the art material in the Fitzwilliam Museum and in the Bicknell family collection has never been shown in public, and the touring exhibition would therefore benefit from this exclusivity.

⁶ a glass cases of butterflies, pressed flowers, a light-metal flower collection box, his watch strap with jade pendants and religious icon etc

⁷ Each frame would include an explicatory text in English, French and Italian, approx A5 each, 24pt characters

⁸ Images of the most important of the 10,000 rock engravings which Clarence Bicknell discovered and recorded in the Vallée des Merveilles, his groupings of the engravings into types, his interpretation of their meaning and their place in a wider pre-history of *Homo Sapiens* in Europe.

⁹ including his work in the high altitudes of the Mont Bego region collecting reproductions of the prehistoric rock engravings and of rare botanical specimens.

¹⁰ the church, rejection of the church, things that troubled him like the plant hunters, Esperanto, pacifism, doing good for the poor of Walworth and Bordighera, Fellowship of the Holy Spirit, role in Bordighera, establishment of the museum and library.

4. Calculation of space needed

Wall space is needed for 12 A1 (841 x 1189 mm) frames:

- 1) If mounted landscape (horizontally) with 300mm gap between frames, total linear wall space would be $12 \times 1.5\text{m} = \mathbf{18 \text{ metres}}$
- 2) If mounted vertically (portrait), $12 \times 1.150 = \mathbf{14 \text{ metres}}$

Walking space of 3 metres is needed from the display wall:

- 1) $3 \times 18 = 54$ square metres (frames mounted landscape)
- 2) $3 \times 14 = 42$ square metres (frames mounted portrait)

Add walking space for glass cases and screens... 34 square metres:

Total space required (typically an exhibition room 8 x 11 metres)	88 square metres (comfortable)
Total space required (typically an exhibition room 7 x 10) metres)	70 square metres (tighter)
If space limited, leave out $\frac{1}{2}$ wall displays (typically an exhibition room 6 x 8) metres)	48 square metres (minimal)

5. Initial budget

Number of exhibitions			4		
Number of cases			3		
Number of display boards			11		
		Min per exhibition	Max per exhibition	Min total	Max total
Production and management	£	2,500	£ 3,500	£ 10,000	£ 14,000
Photography Fitzwilliam Museum				£ 276	£ 370
Photography Bicknell collection				£ 500	£ 720
Other creative costs				£ 1,500	£ 2,500
Touch screens / PCs 2 @ £1500				£ 3,000	£ 3,000
Armadillo software and service				£ 8,000	£ 8,000
		Min per case	Max per case	Min total	Max total
Acrylic cases	£	482	£ 674	£ 1,446	£ 2,022
		Min per board	Max per board	Min total	Max total
Foamex boards A1 5mm	£	70	£ 70	£ 770	£ 770
Shipping	£	2,500	£ 4,000	£ 2,500	£ 4,000
Sub Total				£ 27,992	£ 35,382
Contingency 20%				£ 5,598	£ 7,076
Total ex tax				£ 33,590	£ 42,458
VAT @ 20% if applicable				£ 6,718	£ 8,492
Total including VAT				£ 40,308	£ 50,950

6. The People Involved

The team behind this proposal has experience, on a smaller scale, of presenting an exhibition of Clarence Bicknell. Christopher Chippindale worked with the Musée des Merveilles in Tende for the 1998 exhibition (and book which the Musée published), then transferred the entire exhibition to Cambridge for a further period.

If the take-up of this 2018 plan is taken up with enthusiasm by museums in the host locations and round Europe, then it is likely that the exhibition would be touring for more than just the 12 months of 2018. Assuming each exhibition would be open for about two months and we should leave a few weeks for transport and set-up, we can only get four exhibitions into a year. On this basis we should be planning on exhibitions in 2017 and possibly 2019, aiming for an optimum 12 locations. We anticipate also that Bordighera and Tende/Casterino are seasonal locations and the exhibitions there should be in summer, for example Bordighera April-May 2018 and Tenda July-August 2018. This would leave an opportunity for Nice, Genoa or Cambridge in Feb-March and Oct-Nov 2018. The other locations round Europe would be organised into the 2017 and 2019 time frames and permanent location for the exhibition could be set up thereafter.

Each exhibition would be under the direction of the host museum in each case. The conception, preparation and supplier coordination overall would be under the control of Susie and Marcus Bicknell.

Marcus Bicknell, Chairman
info@clarencebicknell.com

Susie Bicknell, Secretary



Association Clarence Bicknell
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7. Quotation required

1. Logistical direction over the period May 2018 – April 2019
2. Define the time line and the dates by which decisions are required
3. Translate our conception into drawings and specifications of materials
4. Define the TVs and media players with touch screen or attractive way of navigating the available menus (choice of image to see or choice of language of video to watch), show comparison of buying equipment v. renting.
5. Provide quote in two or more iterations for approval
6. Coordinate with the Bicknells and the museums the dates for each exhibition
7. Rent or build the display cases, source suitable medium quality A1 frames (or similar size)
8. Mount the materials provided by the Bicknells in the frames
9. Source and load software for the media servers, test with the Bicknells
10. Conceive, quote and execute packing for the cases, frames and TVs.
11. Advise whether TVs could be better provided locally to save transport cost
12. Advise whether A1 frames could be provided locally to save transport cost (note that the local museum staff would have to mount the materials according to our instructions)
13. Driver and or assistant to be able to support the local museum staff in unpacking and mounting the exhibition (say two days on site)
14. Print text on A1 foamex board (or similar, to your recommendation) to go in frames, our images stuck to the same foamex board.
15. Dismantle and pack exhibition when finished, transport to next site.

Notes

- a. Base the quote on 5 exhibitions in the following dates order
Tende, Musée des Merveilles
Bordighera, Museo Bicknell
Genoa, Museum of World Culture or other
Nice, Musée des Beaux-Arts or other
Cambridge, Fitzwilliam Museum
- b. Provide a quote for the first 2 only, which are 30km apart.
- c. Please advise a suitable minimum period of time between the end of one and the start of the next, i.e. 2 weeks or the period you recommend. Each exhibition will be about 2 months long.

End