**Exhibition Content**

The material specifically comprises typed and annotated manifestos, publicity material (some commercially printed), objects used for performance, mail art items and miscellaneous material more difficult to categorise, for instance personal correspondence between COUM members or between COUM and their public following around the world.

Whilst these generic categorisations will not be used to determine the structure of the exhibition layout, they will determine the mode of display.

The majority of ephemeral items will require vitrines, however some might be framed for hanging on the wall. Some exhibition material will be generated digitally for display, for instance key iconographic imagery which lends itself to reproduction.

Items displayed will be catalogued numerically and captioned using labels. Where deemed appropriate by the curators, extended captioning co-authored by Cosey Fanni Tutti and Andrew Wheatley, Cabinet will be carried. These short texts will tend to be didactic, providing contextual factual and anecdotal information.

The chronology of events will be clearly registered up until the cessation of COUM in 1976, when Throbbing Gristle was founded at the ICA within the exhibition *Prostitution*.

 The extent of the vitrine and wall display will be tailored to the available space at Ferens Art Gallery.

The display will, by and large, adopt the mannerism of a museological display.

The attached PDFs provide an illustrative samples of the material typical of the archive which will be drawn upon.

**Curating Process**

It is assumed that the scope and content of the exhibition will be determined by Cosey Fanni Tutti and Andrew Wheatley. This work has been calculated and costed accordingly (budget lines 4-15).

The work of cataloguing the COUM material held in Cosey Fanni Tutti’s archive is considered as a discrete exercise and a prerequisite for the organisation of this exhibition. 40 days cataloging, scanning and photographing the material is assumed. This will be undertaken by Cabinet at its premises in London, under Andrew Wheatley’s supervision. Budget provision has also been made for professional photography of three dimension objects that can not be scanned.

A number of trips with overnight travel to Hull have been factored in for Andrew Wheatley and Cosey Fanni Tutti, in order to plan the exhibition and related events with staff at Ferens Art Gallery and Hull City of Culture. Some of these meetings will be also be conducted in consort with The Quietus. (This is reflected in the budget lines 52-54)

Andrew Wilson, Senior Curator, Tate Britain has offered assistance and access to Genesis P-Orridge’s paper archive. Specific loans will be determined and early loan requests made as Genesis’s collection of material has still not been formally archived by Tate. A preliminary list of possible material has been drawn up by Andrew Wheatley and Cosey Fanni Tutti.

It is envisaged that material will be sought from additional sources as the research ensues.

**Public Events**

Beyond the opening exhibition event, at least one public conversation is proposed within the setting of the exhibition, between Cosey Fanni Tutti and Andrew Wheatley. However, there might be scope for an additional public event through the exhibition’s duration as a consequence of our research. We have some individuals in mind for this.

**Events Programming**

The Quietus, represented by Sophie Coletta and Luke Turner, will be putting together two programmes of live events to bookend the exhibition, to be hosted at Ferens for the opening and closing of the public exhibition. Ideally these events will be put on for free to the public. A provision in the budget has been made (see budget lines 19-41).

The details of these events, including performers will be co-ordinated in conjunction with Cosey Fanni Tutti and Cabinet. They will tie in with the public events as part of a curated evening of live programming at Ferens. Our approach will be to represent both the history and legacy of COUM by presenting artists, mainly musicians, but also potentially visual artists or performance artists who work across various disciplines. They will either have a personal link to the city of Hull, or will work within similar creative frameworks. This may be through existing work, newly commissioned, or collaborative pieces.

**Publication**

The budget proposed includes a provisional sum for an illustrated publication. This will allow a diverse number of voices and readings of not only the archival material, but other legacies COUM and TG have precipitated. (This can be seen in budget lines 42-50).

By no means definitive or exhaustive, possible authors for commissioned texts who might be considered include John Doran, Russell Cuzner, Sophie Coletta, Kris Krauss, Robert Barry and Jonathan Meades. Some of the text generated from the exhibition by Cosey Fanni Tutti might also be adapted, as well as writings from other members of COUM.

Designers being considered include Zak Keyes Studio.

**Promotion**

Publicising this historically unprecedented exhibition might benefit from trade journal advertising, for instance art magazines such as Frieze and Artforum. It would also be the intention of the curators to prime previews and well positioned editorial ahead of the exhibition in specialist and sympathetic journals.. The Quietus will also provide a platform for promoting the programmed events and exhibition, both through planned features in the lead up, and through allocated advertising space. With a monthly traffic of 400,000 unique users per month and 1.5 million page impressions, this should prove very beneficial. (The allocated budget for marketing can be found in budget lines 28, 39 and 16).