Studio Art Exam Revision
Session for Students
10am- 3.00pm
Thursday 23 September

Notes prepared by Helen Attrill,
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Name:_________________________________
Plan

10.00-10.30  **Walk to Auditorium Visual Arts Centre, 121 View Street, Bendigo (across the road from Bendigo Art Gallery)**
**What to expect in a Studio Arts exam:**
View example of practice exam and learn about structure and content

10.30-10.45  Conservation: look at images of storage; revise points such as lighting, humidity, storage, pest control – powerpoint

10.45-11.00  *Break and view Visual Arts Centre exhibitions*

11.00-11.30  **Noah Grosz, Technician and artist**
**Conservation and Artist Intention/ Ephemeral Art**
Discussion of installation of Kerrie Poliness’ Blue Wall Drawing #1 and acquisition of Noah Grosz’s *Blockie*

11.30-12.00  **Tansy Curtin, Curator** – how appropriation relates to art galleries; case studies; licensing agreements, fair trading and moral rights

12.00-12.30  **Sponsorship, Publicity and marketing**
Case Studies: McCubbin and Couture examples

12.30-12.45  Different types of Art Galleries

12.45-1.30  **Lunch in Sculpture Court, Bendigo Art Gallery and free exhibition viewing**

1.30-1.45  **optional:** look at conservation items – Australian Art 3 room
*(turn left at 1st contemporary art room and keep walking until you see the trolley)*
**view conservation items:** revise and view examples of materials such as different gloves, solander boxes, storage materials, light meter.

1.45-2.15  **all meet in Australian Art 3 room**
Tour of Gallery with Helen Attrill; compare exhibition design and display of the different rooms; history of Gallery; how artworks are acquired at Bendigo Art Gallery; conservation requirements in different rooms.

**OPTIONAL WORKSHOPS:**

2.20-2.50  **Exhibition Design:** view a current exhibition and learn about methods used to maximise impact on the audience. **Paul Guest Prize with Tansy Curtin, Curator**
*Or*

The role of public and other galleries – optional: walk to Allans Walk Artist Run Space with Helen Attrill; meet the Volunteer Coordinator; view current exhibition

2.50- 3.00  **OPTIONAL: question time – AA3**
Helen will be available if you have any further questions
Bendigo Art Gallery

Mission Statement

Bendigo Art Gallery is a permanent establishment administered in the public interest whose primary functions are to collect, preserve and display works of art and to elucidate their history and background for the pleasure and education of the public.

The Gallery carries out this task by performing the following primary functions as ends in themselves:-

1. To acquire appropriate works of art for its collection.
2. To ensure that works for which it is responsible are adequately housed, documented and cared for.
3. To display its collections to their fullest advantage.
4. To supplement museum owned material with exhibitions and loans from other sources.
5. To expand public understanding of art.
6. To ensure that the premises are accessible to the public and are safe and attractively maintained.
7. To provide an appropriate level of ancillary services, such as shops, restaurants and public programs which will attract the public and increase its enjoyment and understanding of the Gallery and its purposes.

In order to perform these functions effectively, a Gallery may also concentrate on other areas such as the following, as means to the ends listed above.

A. To encourage the active development of staff skills and professional expertise.
B. To publicise its activities so as to maintain a high level of attendance.
C. To provide research facilities and services to document works and to offer source material primarily for educational programs and publications.
D. To raise funds for Gallery purposes.
E. To maintain a positive relationship with individuals and organisations both public and private, which are relevant to the Gallery.
Examination Criteria:

Criteria
The following criteria will be used in context to assess the VCE Studio Arts examination paper.
1. using appropriate art language and vocabulary
2. identifying legal obligations and ethical considerations involved in the use of the work of other artists in the making of new artwork
3. describing and comparing the roles of various galleries and other art spaces
4. identifying and discussing methods and considerations involved in presenting, promoting and conserving artworks in a variety of exhibition spaces
5. analysing ways in which artists from different historical and/or cultural contexts undertake artistic practices, employ materials, techniques and processes
6. analysing ways in which artists from different historical and/or cultural contexts develop aesthetic qualities and styles in their artworks
7. understanding ways in which artworks reflect the artists’ interpretation of subject matter, influence cultural contexts and communicate ideas and meanings
8. discussing artists’ practices relating to a particular artform(s)

Notes about examination structure and content:
Conservation at Bendigo Art Gallery

1. Humidity
   What is it?
   Humidity is the percentage of water found as vapour in any given volume in the air.

   The ideal climate for most materials is between 50% +/- 5% relative humidity. Below 45% organic materials such as wood/leather/animal glue & shell all become brittle, dry out and may split or warp. Above 65% mould will grow, veneers will detach/metal may corrode and paint may flake. With the above extremes the changes can magnify with material combinations due to the different stress levels of materials.
   Wood/paint = wood expands or contracts, paint flakes (most acrylic/oil paintings – 19th century)
   Wood/textile = textiles become stained/brittle
   Metal/paper = metal corrodes, paper becomes stained (modern photography such as Bill Henson often use aluminum as a backing to photographic works)
   More dangerous than constantly high or low RH is a constantly fluctuating RH. If organic objects are constantly absorbing and de-absorbing moisture, or shrinking and growing the object will split, buckle and paint will flake.

2. Temperature
   The optimum is 20 C +/- 2 C, this is also the international standard.
   Like the humidity this is monitored and controlled by a computer run database system onsite, and can give out graphs on the last 12 months of readings. The system takes readings every 15 minutes.
   Long exposure outside of the optimum temperature will result in the following possible reactions:
   Paper, textiles, lacquer, leather, natural fibres, bone, wood and paint can become embrittled and darken.
   Rubber can crumble.
   Celluloid can yellow.
   Higher temps will speed up natural decaying reactions.

Revision: When did Bendigo Art Gallery improve its ability to create a stable world class temperature and humidity control?

How does this impact on the programming at the gallery?

Traditional thermohygrograph used by most other galleries.
The Bendigo Art Gallery Air conditioning system is run by a designated computer database. Readings are taken every 15 minutes from small wall mounted thermohydrographs. This information is processed within the database, which then runs the appropriate Air Handling Unit (AHU) or Fan Coil Unit (FCU) for the area, whether it is storage or display. The system’s humidity has a two phase process, initially the AHU/ FCU put humidity into the air ducts with a water evaporative pad system. This is where water is constantly flowing over the pads with air being pushed through the pads and the water, thus humidifying the air into the duct. A back up system is the Kettle system – where all the AHU/ FCU that require humidification have a small or large kettle depending on the area requiring humidification. This is activated if the first system needs repair, upgrading or replacement of parts. The kettle like the name produces steam, which is then pumped into the ducts to the areas requiring humidification.

3. Light
Light damage is both cumulative and irreversible, so the light level and duration of exposure is very important to the longevity of the art. Some colours and materials are affected by light more drastically than others, thus by limiting either one or both of these factors the damage to the work is lessened. Light in this content is both the light that can be seen as well UV exposure. Standards differ depending on the composition of the work. For instance works on paper require a lower light level (around 55 lux) than acrylic/ oil paintings, which can accommodate up to 120-200 lux, although not for prolonged periods. Stone/ Glass/ Ceramic and metal can accommodate almost any sort of light levels.
UV is very damaging due to its high energy. This is why Museum standard lighting tends to be Tungsten bulbs rather than Fluorescent tubes. Tungsten lamps are hotter than Fluorescent tubes, so they are kept a greater distance from the works. Because light damage is cumulative, in most Galleries/ Museums works are rested after an extended exhibition. Generally an allowance of 3 months per every 12 months is standard. However, with travelling exhibitions this is sometimes unable to be provided and so the works are rested for several years in storage until shown again.
Above is a photograph of a lux meter, equipment used to measure the light levels within galleries.

4. Pest and Rodents
Not all pests directly harm the collection, but may attract others that do, so a monitoring system needs to be put in place, such as an Integrated Pest Management system.
Integrated Pest Management (IPM) is used in most galleries and museums and comprises the aspects of good housekeeping, cleaning both Front of House (FOH) as well as Back of House (BOH) and the laying and monitoring of traps to record the types of infestations that may occur. It also includes the regular surface fumigation both outside the perimeter of the building as well as the inside the building if required. Above is an example of silverfish damage to a photograph.

To the right are examples of sticky traps used during IPM in BOH.

5. Handling
Handling differs depending on the storage type as well as the medium of the item. For example with framed works, especially with gilt frames cotton gloves are used. For WOP/ Ceramics/ Metals and glass latex gloves are used. In both cases it is to prevent the oils and acids from the skins marking the surfaces of the artifacts. With the latex gloves these are used to assist with the grip of the artifact. In some instances where handling of the work may be dangerous sturdier gloves are required.
Fingerprints may not show up immediately, in the case of silver it may take several years to etch into the surface. This can also happen to the surface of photographs. Once the fingerprints are there they cannot be removed.

When works are crated or packed they can be carried without gloves as this is quite often preferable for gripping purposes. Latex can also be worn with paper-based items as at times cotton can catch and possible tear the work.

Handling is minimized wherever possible, as this reduces the risk of damage to the work. Whenever moving an object make sure that the path is clear of obstacles. Do not pass the object to another person. Rather put the work down on a clean surface for the other person to pick up. Passing can increase the risk of damage.

**Revision:** When are Condition Reports completed?

Whose role is it?

Why are Condition Reports important?

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6. Other

Vandalism/ Theft – these possibilities are controlled and minimized by the installation of a camera and security alarm system.

Loss – documentation regarding current location whether on display, storage or on loan is maintained. Also regular inventory controls of what is on display as well as in storage monitors movement of the collection and reduces the incidents of loss.
Storage

7. Paintings
Both contemporary and classic are hung on mesh frames, as can be seen in the image to the left, which are suspended on a roller system in bays. Each frame is double sided allowing works to be hung on both sides for maximum storage. Each of the frames rolls out into an aisle to allow access to the works. These frames measure 2.5 x 2.5 m square. There is also wall mounted mesh to hang extra large works on. Overflow of works can be stored on the floor with bolsters underneath them to raise them off the ground.

8. Works on Paper - framed
These are also hung on the mesh frames as paintings above in both racking as well as wall mounted. Shelves are also used with dividers to minimize the number of works stacked together, as seen below.

Revision: Why do you think the frames are wrapped at the corners?

9. Works on paper – unframed
These are either stored in solander boxes of various sizes depending on the work size or map drawers. Some are boxed individually where size or the work requires.

Revision: how did the Solander Box get its name?

Works on Paper – general
Always used acid free or archival quality storage papers. This particularly important for some photographs such as albumen prints and cyanotypes; blueprints and some Japanese woodblock prints, as they are sensitive to alkalis. These items require either acid-free or unbuffered packing.
10. Decorative Arts
Much of this collection is held on shelves currently, some have been individually boxed. We are awaiting a grant to see if the storage for this collection can be upgraded and the boxing of the individual works with ID and photos can continue to minimize the handling issues. An example of the boxing project can be seen below.

Decorative arts are also stored on Open shelves—until boxing is completed.

11. Sculpture
Much of this collection is stored on shelves in a similar fashion to large Decorative Arts objects. Large marble sculpture is usually stored under dust covers on pallets for ease of movement.
12. Travelling

Items that travel are either soft packed or crated, depending on the number of destinations, costs involved and fragility of item. Soft packing is the use of soft materials such as bubble wrap, cellaire, foam, and tissue with or without the use of boxes or a surrounding framework for objects.

Crating is the use of such materials in conjunction with a wooden or metal container with temperature buffering as well as the higher degree of protection that full enclosure can provide. Crating also allows for improved signage as to how to treat the artwork, as can be seen in these images. International standard signs are used to protect the contents from sun exposure, rain as well as indicating the direction the crate is to be kept.

**Revision:** What materials have been used on the inside of the traveling crate on display?

What features can you see that would protect a 3-dimensional artwork?
## Condition Report PAINTING

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>MEDIUM</th>
<th>DIMENSIONS</th>
<th>ACCESSION NUMBER</th>
</tr>
</thead>
</table>

### PAINTING SUPPORT
- Tension/Strength
- Surface Plane
- Damages

### AUXILIARY SUPPORT

### PAINT FILM
- Craquelure Pattern
- Cleavage/Cupping
- Losses
- Scratches/Abrasions

### SURFACE
- Appearance
- Surface Dirt
- Abrasions/Damages

### FRAME
- Rigidity
- Splits Cracks Losses
- Gilding Paint Losses

### FITTING
- Secured By
- Backing Board
- Glazing
- Alignment

### GENERAL COMMENTS

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EXAMINED BY

EXAMINATION DATE
Conservation:
Other considerations – artist’s intentions

Most public galleries apply conservation in a traditional manner: The traditional definition of the role of the conservator involves the examination, conservation, and preservation of cultural heritage using "any methods that prove effective in keeping that property in as close to its original condition as possible for as long as possible.”


But many contemporary artists challenge the notion of longevity or may choose materials that reflect ideas about the artwork. Other artworks may be actually constructed from new each time which may challenge the authenticity of the artwork. Galleries such as Bendigo Art Gallery, whose mission statement includes a goal to collect and promote contemporary art must strike a balance between their dual roles to both collect and protect artworks and to show current art practices. Two Bendigo Art Gallery artworks that challenge the idea of longevity are: Noah Grosz’s Blockie and Kerrie Poliness’s Blue Wall Drawing.

Artist Statements:

Noah GROSZ
New Zealand 1970
Blockie 2009
natural fibres (reeds), bamboo, wood
130 x 120 x 270cm

Noah Grosz is a Bendigo based artist who moved to Australia from New Zealand in 1977. His early art training included life drawing with Charles Green and Lewis Miller as well as traditional oil painting techniques at CAE. He completed a Bachelor of Visual Arts at La Trobe University Bendigo in 2006. His work Blockie was awarded the 2009 Dominique Segan Castlemaine Visual Artists Biennial Award at the recent Castlemaine State Festival.

Artist’s statement:
“Car culture is part of central Victorian life, and Castlemaine is known as the Street Rod centre of Australia. At surface level Blockie could be viewed purely as homage to the Street Rod fans of Castlemaine. The 1934 Ford Coupe’s details are slavishly researched and constructed. The name of the work, Blockie, acknowledges the practice of showing off vehicles in a continuous holding pattern around the main busiest blocks of town on a Friday or Saturday night. The sculpture is American left hand drive, something the Street Rod purists insist is the way these machines should remain as a sign of respect for the heritage of Ford.

However there are other deeper levels of meaning if the viewer examines the main material used in construction. The reeds, Phragmites Australis, were sourced from gullies and creek beds that were once full of miners searching for gold, the very reason that towns such as Castlemaine and Bendigo were built in the first place. The reeds were also used by Indigenous peoples from the region in various ways. Blockie is also about questioning Colonial invasion of indigenous cultures and ensuring civilisation's effect on the natural world.”

Noah Grosz, 2009
Kerrie POLINESS
Australia 1962
Blue Wall Drawing #1 2007
blue felt-tipped marker on wall
dimensions variable

Blue Wall Drawing #1 instruction book
hand-made boxed book
31.0 x 22.0 x 2.5cm

Blue Wall Drawing #1 installation manual
plastic binder, loose leaf pages in plastic sleeves
33.0 x 29.0 x 6.5cm

Oval Mirror #1 2007
hand-cut mirror glass
50 x 35cm

“Blue Wall Drawing #1 is to be drawn by its owner directly onto the wall using the instruction book.

It can be made by anyone on any wall. As with my previous works, this drawing changes in size according to
the size of the wall however unlike those works the overall shape of the drawing also alters, it sits
horizontally on the wall and expands and contracts according to its length.

The drawing will manifest differently each time it is produced because the instructions require that the
makers of the work guess rather than measure the location of points crucial to the final result which will
always be visibly unique.

The process of making the drawing illustrates ‘asymmetrical development’. All objects are in reality
differentiated and asymmetrical. These differences are often very small and hidden: in mass produced items
the differences may be microscopic. With these drawings the intention is to make the differences large and
visible, to give them a physical presence.

The development of the drawing is analogous to the formation of crystalline structures. The differing
outcomes occur for the reason that snowflakes are always unique: the nature of nature is such that a small
shift within very tight parameters causes a unique outcome.

The instruction book guides the creation of an object, via a geometrical design, that embraces rather than
hides the asymmetrical nature of things. The wall drawing illustrates the dynamics, the dance, that happens
when the inherent asymmetry of objects meets the apparent symmetry of forces - a process of development
common and essential to the formation of all things.”

Kerrie Poliness, 2007
COPYRIGHT BASICS
Art Galleries and Museums

Introduction
Copyright in a work of art is automatic and exists from the moment the work is begun by its creator. Copyright always belongs to the creator of a work unless he/she assigns copyright to another party. It is important to remember that owning a work of art does not mean owning the copyright in that work and having the right to reproduce it without the owner’s permission.

Australian copyright law is contained in the Copyright Act 1968 and, in the case of most works of art (except photographs), copyright lasts from the year of creation until 70 years after the death of the creator. (Note: the copyright act was amended in 2005 as part of Australia’s free trade agreement with the US. Copyright changed from 50 to 70 years after the death of the creator. However, works which were already out of copyright on 1 January 2005 remain so, while for works still under copyright acquired the additional 20 years.)

Photography
If a photograph was taken before 1955 then copyright has expired. A photograph taken after 1 January 1955 is now covered by the same copyright laws as other artworks, i.e. 70 years after the death of the creator.

Obtaining permission to reproduce a work of art
Except in the circumstances listed under fair dealing, copyright permission must be obtained from the owner of the copyright, by any party wishing to reproduce a work of art in any way. Copyright owners can assign or license their rights. Assigning these rights means that another party becomes the owner of the copyright.

Licensing copyright
Licensing copyright means that another party is entitled to reproduce copyright material, with the copyright owner’s permission, for a specific purpose (a license is what is effectively granted to a museum or gallery that receives permission to reproduce a work of art).

As well as seeking copyright permission to reproduce from the copyright holder, it is also a courtesy to seek the permission of the owner of the work of art.

Moral Rights
These rights impose certain obligations on parties reproducing copyright materials. A creator’s moral rights are:
◊ The right to be attributed as the creator of his or her works (meaning that, at the least, any reproduction of his/her work must be accompanied by his/her name and the title of the work).
◊ The right to take action if his/her work is falsely attributed to someone else.
◊ The right to take action if the work is (in reproduction) distorted in any way or treated in a way that is prejudicial to the creator’s reputation (for example, cropped or reproduced as a detail without acknowledgement as such).
Fair Dealing

There are a number of circumstances where a work in copyright may be reproduced without copyright clearance having been obtained. These fall under the ‘fair dealing’ exception in the Copyright Act, and are as follows:

◊ Individuals are permitted to copy material for their own use for ‘research and study’
◊ A journalist or other writer contributing to the print or digital media may reproduce copyright material for the purpose of ‘reporting the news’
◊ A journalist or other writer contributing to the print or digital media may reproduce copyright material for ‘criticism and review’, but must specifically mention in his/her text the artist and title of work being reproduced.
◊ Sculptures, exteriors of buildings, and other works of artistic craft on ‘permanent public display’ may be photographed, filmed or drawn and then reproduced.

Additional copyright information

Additional information and advice on copyright matters may be obtained from the website of the Australian Copyright Council, which includes a series of useful information sheets covering a vast array of copyright issues. You will find them at www.copyright.org.au

Information courtesy of Jennie Moloney, Rights and Permissions Officer
National Gallery of Victoria

Notes:
In mid-2009 the Gallery decided to produce a new range of shop merchandise highlighting key works in the Gallery’s permanent collection. The curators and director selected a number of historic and contemporary art works for possible inclusion in this range of merchandise. Once the selection was made curator, Tansy Curtin, determined which works would need copyright approval. Of the nine works which were still covered by copyright, only one artist’s work was managed by Viscopy – Emily Kame Kngwarreye.

Viscopy

**Greeting card featuring the work of Emily Kame Kngwarreye**

To obtain permission to reproduce an artwork licensed by Viscopy, an online application is made first. In this application the Gallery stipulated the type of use for the image, print run and estimated retail cost. Viscopy’s licensing fee in the case of greeting cards is 10% of the total retail value. For the card in question the Gallery utilised a cropped image on the front with the image reproduced smaller on the reverse. Because of the use of a detail image Viscopy required that a proof be sent to them before going to print. Viscopy also required that the caption for the artwork include: Licensed by VISCOPY.
**Direct licensing from artists and gallery representatives**

For the remainder of the works still covered by copyright, the Gallery worked directly with either the artists of their agents. Because the Gallery is a not-for-profit organisation the artists were happy to be given a selection of the merchandise rather than charging a licensing fee. The Gallery provided artists with the opportunity to proof the work prior to going to print and any galleries or agents were duly acknowledged along with the artwork caption.

**Notes:**
SPONSORSHIP
Public galleries regularly require the assistance of sponsorship to assist in covering the costs associated with developing, curating, displaying, travelling and promoting exhibitions. Sponsorship is not usually used for the acquisition of artworks. In return for their contribution, sponsors often require that galleries must acknowledge them in various formats, depending on the extent of the sponsorship. For example, the sponsor’s logo and or details may be included on printed material associated with the exhibition, banners, catalogues, press releases and promotional material. There may also be guidelines about acknowledging the sponsor verbally at all events and programs. There are four main categories of sponsors relating to public galleries:

Government
Federal, State and local governments may provide sponsorship. The Australia Council for the Arts (originally The Australia Council), Arts Victoria and NETS (National Exhibitions Touring Support) are all government funded organisations. Galleries, visual and performing artists can apply to The Australia Council for the Arts and Arts Victoria for funding. There are a range of grant schemes available. For example, Bendigo Art Gallery received funding through the Victorian Government/Regional Development Victoria for the recent exhibition The Golden Age of Couture. The exhibition Snapshots and Stories, held at the Gallery in 2008 received funding through the Victorian Government Community Support Fund, which allocated money to Arts Victoria to provide the funding of a Professional in Resident at Bendigo Art Gallery.

Corporate sponsorship
Companies or businesses may wish to sponsor a gallery for various reasons. Some companies have in their mission statement to support and be associated with local organisations. Politically a company may be regarded favourably by being seen as supporting the arts. Myer was the principal sponsor of the Archibald Prize, held at Bendigo Art Gallery in 2008 and 2009, and the recent exhibition The Golden Age of Couture. Myer gave financial support and also vitally assisted in the promotion of these exhibitions. The principal sponsor for the exhibition Art Deco 1910–1939 held at National Gallery of Victoria June to October 2008 was Mercedes Benz.

Philanthropic
There are individuals who set up trusts, the funds from which are then available to various areas of the community. Philanthropists may support a wide variety of interests, including science, education, technology, the military and the arts. Well known examples of philanthropic support of the arts are:
- The Gordon Darling Foundation

The funding of Bendigo Art Gallery’s Sidney Myer Work on Paper Gallery, Café and extra storage was made possible through the Sidney Myer Fund. The Myer Foundation also supply funding specific to certain exhibitions, for example, this fund sponsored The World’s Most Photographed held in 2006–07. The forthcoming exhibition Hilda Rix Nicholas: The man for the job has also received funds from a private donor. Cr Rod Fyffe, former Mayor for Bendigo, has for many years supported Bendigo Art Gallery with financial assistance for exhibitions and donations of artworks.

In kind sponsorship
Sponsors may also assist through provision of materials or services rather than contributing financially. Like other sponsors, their logos are then displayed on title walls and published material. Media Sponsors often provide extensive coverage of exhibitions and special events. Bendigo Art Gallery acknowledges sponsorship by The Advertiser (Bendigo) and during the exhibition The Golden Age of Couture, the Herald Sun was the Principal Media Sponsor. Many galleries are supported by wineries to provide wine free of charge for exhibition openings. Elgee Park Wines supported Bendigo Art Gallery in this manner for a number of years. Morey and Hurford supported Bendigo Art Gallery during the Couture exhibition, assisting with the building of cases to display artworks. Bendigo Art Gallery receives in kind sponsorship from International Art Services who manage the national and international freight for the Gallery.
MARKETING AND PROMOTION LINKS
Golden Age of Couture Case Study - marketing
http://www.designvic.com/Knowledge/HotTopics/studioroundgoldenageofcouture.aspx
(Interview with Director Karen Quinlan and Graphic Designer from Studio Round)

**McCUBBIN**
**LAST IMPRESSIONS 1907–17**
A National Gallery of Australia Exhibition

24 APRIL – 25 JULY 2010

**Examples of sponsorship:**

Corporate: RM Williams

Philanthropic: The Honourable Mrs Ashley Dawson-Damer

Support Sponsor: Australian air Express

Media Sponsors: ABC radio; Herald Sun

Government Sponsor: Arts Victoria

Design for banner advertising for McCubbin: Last Impressions 1907-17 A National Gallery of Australia Exhibition
DIFFERENT TYPES OF GALLERIES

PUBLIC

Example:
Public galleries are not-for-profit organisations and funded by government, bequests, and donations. They are responsible for the collection, storage and display of artworks in accordance with Gallery policy. Bendigo Art Gallery is owned and operated by the City of Greater Bendigo with additional support provided by Arts Victoria. Bendigo Art Gallery aims for a broad range of temporary exhibitions that cover a diversity of artistic styles and may be the work of individuals or groups. Exhibitions are sourced through touring organisations, proposals and curated in-house using the permanent collection or works borrowed specifically for an exhibition. As public galleries do not aim to profit from exhibitions, they are able to choose to display any kind of art, regardless of whether or not it may have commercial appeal.

During an exhibition: When an exhibition is held the Gallery is responsible for the display of the work, organising an opening function, promotion of the exhibition through advertisements, and promotion through a range of other media, print, electronic (television, radio).

Name three significant public galleries


COMMERCIAL

A commercial Gallery is a private business and is dependent on selling artworks to make a profit. They receive no government funding. A Consignment/Representative Gallery is run by a dealer who is responsible for a ‘stable’ of artists, who display work on a regular basis. Artists may be exclusively aligned with a single gallery and this prohibits them from being featured by another gallery. Works are sold by the gallery through exhibitions and sales from the stock room. Commission is taken at a rate of 20-40% of the total sale price. Commercial galleries are reliant on making sufficient profits and hence this may influence the type of artists they choose to represent. A Rental Gallery will charge a fee for artists to exhibit.

During an exhibition: Major Representative Galleries install the exhibition, process sales, arrange events (for example openings) and promote the artist through advertising, articles etc. Rental galleries may require the artist to assist with installation and supervision of the exhibition.

Name two commercial galleries:


ARTIST RUN

These spaces are often self-funded, or receive some local or state government funding. They are run by a committee based largely of artists who plan the exhibition schedule based on written proposals. Sometimes fees are charged to hire the space. Artist Run Spaces good way for emerging artists to self promote and sell their own work and hopefully be selected by a commercial gallery to become part of the stable of artists.

During an exhibition: Usually the artist is responsible for sitting the Gallery, arranging opening functions, promotion, advertising etc.

Name one artist run gallery/space


OTHER ART SPACES

**Auction houses** such as Christie’s, or Leonard Joel and profit based and mainly display artwork that clients wish to have auctioned. Clients usually include private buyers and public galleries targeting works of a specific artist.

**Public/outdoor art spaces and laneways:** The City of Melbourne now acknowledge that city laneways such as the heavily graffitied Hosier Lane, perform a significant role in attracting new audiences to Melbourne and many have become tourist attractions in themselves. To this end, they now provide funding for laneways projects for artists and graffiti and stencil festivals.

Under its **Temporary Public Art Program**, City of Greater Bendigo has recently transformed Pennyweight Walk and Chancery Lane into open air galleries, featuring art creations from young artists.

**Internet galleries:** in addition to the online function of many commercial galleries, some galleries work mainly as an online business. This makes it easier to display artwork and may have advantages in attracting international clients. Examples include Art2Muse [http://www.art2muse.com.au/] and Green Gallery [http://www.greengallery.com.au/]

**Cafes and restaurants** often also act as commercial galleries although displaying work in such an environment can post environmental risks due to fluctuating humidity and temperature levels and the presence of food. Generally costs to exhibit in a café are lower and exposure to new audiences is made possible. Examples include Mirka at Tolarno in St. Kilda and Wine Justice, Bendigo [www.winejustice.com.au]

**University Run Galleries**
Many universities such as Melbourne, Monash, RMIT and Deakin manage their own art galleries. They tend to vary in terms of their role in building collections and providing a venue for their own students to exhibit. Bendigo’s La Trobe University now manage two galleries. The Phyllis Palmer Gallery in the La Trobe University Visual Arts Department tends to show work of students or past students. In addition to showing artwork from postgraduate students, Visual Arts Centre in View Street now offers an access space in addition to a large temporary exhibition space available to artists through the exhibition submission process.  

**Notes about different galleries:**
Discover hidden treasures in our laneways

In its Temporary Public Art Program, the City of Greater Bendigo has recently transformed Pennyweight Walk and Chancery Lane in the Bendigo city centre into open art galleries, featuring the creations of local artists. The Program, in the tradition of the world’s great cities and their use of laneways and arcades as artistic showcases, is making Bendigo’s CBD into a canvas of colour and beauty. Bendigo’s rich heritage has always been the inspiration for those planning changes to its streets and public spaces, and the introduction of works of art is a logical progression of this tradition. The central business district is already a colourful and vibrant expression of the city’s culture and its different communities.

Laneways offer spaces for entertainment and exhibitions, quiet reflection and dining. Laneways and arcades provide opportunities for exploration and discovery. Bendigo’s history is there for all to see in the grand heritage buildings. Recent development reflects this history conveying the sense of civic pride, enterprise and creativity typical of its founders.

Pennyweight Walk, between Heyington Street and Bath Lane, has recently been transformed into an open art gallery featuring over 50 works by local young artists from LaTrobe University and youth group Hip Hop Opportunities. The installation of colourful new metal shade structures, steel pipe frames to hold artworks and the painting of light points and entrance gates all contributed to this transformation. The City of Greater Bendigo named the lane “Pennyweight Walk” in 2009 because it follows part of the course of the former Pennyweight Gully reflecting the city’s gold mining history. The project was undertaken by the City of Greater Bendigo with funding from Department of Planning and Community Development through the Transit Cities Program.

Chancery Lane is another area featured in the City of Greater Bendigo Temporary Public Art Program. Local artist and printmaker Carly Preston’s paper based art will be on display in the lane for the next six months. She spent three months creating over 200 handmade prints for a wall space measuring 5 metres in length by 3 metres high. The prints’ simple and elegant design depicts a bird, flower and homoeopathic theme in a golden, yellow black and white colour scheme.

View a current exhibition; research aspects of the preparation and presentation of the exhibition with reference to:

The classification of gallery/exhibition space, for example, public or commercial gallery, alternative art space or online exhibition.

Bendigo Art Gallery is a public art space, owned and operated by the City of Greater Bendigo (local government) and retaining an independent Board of Management who oversees investment of funds for acquisition. There is a very diverse range of artists included in the show from established artists through to young emerging artists. This means that artists get their work shown in a major regional gallery amongst their peers when then might not ordinarily have the opportunity to do so.

What audiences do you think this exhibition caters for? How does this relate to the goals of a public gallery? Why do you think a commercial or artist run gallery would not show an exhibition such as this?

The main characteristics of the exhibition space

The exhibition is displayed in the Gallery’s main temporary exhibition space. The exhibition is kept simple and all works are hung singly and the walls are kept off-white to create a clean, contemporary space for display. There is an introductory text panel but no interpretative information for individual artworks.

As this is a prize based exhibition with a large number of artworks, why do you think there are no extended labels? Do you think the judging process has an impact on the choice of label display?

How does the colour of off-white work with the contemporary theme of the exhibition? What is another name for a simple white exhibition space in an art gallery?

The approach for displaying artworks
A prize includes a diverse range of subjects and media and can therefore be reasonably difficult to hang. In a prize such as this it is important that each artwork has sufficient space to ensure that works are considered equally during the judging process. All works are hung singly at eye level – 1500mm from the floor. The layout is determined by the curator in consultation with the Director. In many cases layout is determined purely aesthetically – determining which works can sit side-by-side harmoniously without impacting on each other too heavily. Lighting is consistent throughout without highlighting particular works.

Why is the lighting consistent across all artworks? Why not use strategic lighting to highlight particular works? Select specific combinations of artworks and discuss why you think they work harmoniously together.

What other display techniques have been used to guide you through the exhibition? Is there a large amount of floor space? Why/why not?

The role of the curator, graphic designer
The Curator administers all aspects of the prize. Approximately six to eight months before the exhibition opens, the curator organises the Prize entry form with the graphic designer. Once completed the entry form is posted to all Gallery members, numerous public and commercial galleries and directly to artists. The curator also organises a marketing campaign to ‘Call for Entries’, books the advertisements and liaises with the graphic designer to create the ads. The curator in consultation with the director selects a judge and liaises with the judge to organise the preselection and final judging processes.
Once the entries have been received the curator enters all the relevant information for each artist into a database and checks the information and images sent on CD comply with the conditions of entry. The Gallery had 317 entries in the augural Paul Guest Prize.

The preselection process is undertaken with the judge, Roger Butler – Senior Curator of Australian Prints and Drawings, National Gallery of Australia – with the Gallery Director and Curator. This process is done by using a data projector and laptop. The judge selected 36 works by 37 artists.

Once the preselection has been completed the curator informs each artist of the outcome of the process and supplies transport information to those who have been selected. The curator liaises with the registrar regarding all transport and installation queries.

The installation of the exhibition is coordinated by the registrar in consultation with the curator and the final layout is decided by the curator with final approval from the director. The curator coordinates the opening event with technical, front of house and café staff.

**Importance of entry form:** The form outlines the conditions such as maximum size of artwork and display requests so that artists need to outline any requests from the start.

The **Graphic Designer** works within the Gallery’s existing template for advertising and marketing material changing design elements to suit different publications.

List the skills required by a curator to be able to perform the duties mentioned:

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How is project managing a prize exhibition different for a curator to curating an exhibition that will travel to other venues?

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**How the exhibition space deals with conservation issues**

**Handling:** mostly done with white gloves. Some very fragile works were handled with latex gloves (no bare hands); artists must indicate on the entry form whether special handling or display requirements are needed, and they may supply diagrams as a guideline to installation requirements.
**Transportation:** artists were given choices outlined on the entry form. Transportation and insurance is at artists’ own cost. Artists were given suggested arts transportation companies to liaise with (International Arts Services is our preferred carrier); this way the company coordinates delivery and is aware of the deadlines and conservation requirements. Some artists preferred to post their artwork or hand deliver, both of which they do at their own risk.

Explain how the lux levels have been adjusted for this exhibition:


How did gallery staff use preventive conservation when installing this exhibition?


**How the gallery deals with promotion and marketing**
The Gallery devised a marketing plan, working within the budget negotiated with Council, and booked in advance advertising spaces in key publications. Because this is the inaugural prize, the Gallery did not have any previous winner’s image to utilise in marketing and promotion and so the marketing campaign was more graphic and information based.

The **Publicist** works closely with the curator to develop the media releases for both the launch of the prize (and call for entries) as well as the announcement of the winner. The judging is undertaken one day prior with the final results embargoed until following the announcement to ensure copy deadlines are met.

List the different ways you have seen this exhibition advertised and promoted:


Prepared by Tansy Curtin, Curator and Helen Attrill, Education Officer, Bendigo Art Gallery
ROLE OF GALLERY STAFF

Note: these roles are for Bendigo Art Gallery (a large regional Gallery with a staff of approximately 10) only; at larger galleries roles may be more specialised

Gallery Management:

City of Greater Bendigo
Bendigo’s Local Government works with the Director to oversee all management issues including capital works, staffing and resources.

Board of Management
The board of management or trustees oversees the artistic management of the collection, including acquisitions and deaccessioning. The team meets regularly at the gallery and assists in the assessment and review of policies relating to the collection and management of the gallery.

Gallery staff:

Director
Directors in public galleries lead staff in managing the collection, exhibition program and long term development of the gallery. Their role usually needs to be both creative and strategic, or concerned with securing supporters and sponsors. Directors determine directions in public programming, audience development, marketing, promotion. This may involve regular trips to Melbourne, interstate or international venues to facilitate liaisons with major galleries and to bring back ideas for program development.

Curatorial Staff
Curators in public galleries are usually involved in developing and maintaining the art collections, including acquiring artworks and planning and organising exhibitions.
Due to substantial program development, Bendigo Art Gallery now employs four curators. Two senior curators are employed, one in the area of Programming and Access and one who specialises in Collections and Research and an additional curator also works on projects.
Some of the tasks curators may perform may include preparing exhibitions both from the permanent collection and external sources. As Bendigo Art Gallery’s exhibition program comprises both exhibitions curated in-house and travelling exhibitions, a curator may be involved in researching artists for an exhibition or project managing a travelling exhibition. When artworks are acquired, curators oversee documentation and may liaise with artists or dealers, visit artist studios or galleries to view or research artworks and facilitate the Cultural Gifts Program. Curators use their communication skills in presenting public programs such as curator talks or floor talks relating to exhibitions they have researched. Preparing exhibitions may involve writing grant applications, essays, catalogues and labels and handling copyright and reproduction requests. Other tasks may include liaising with our Gallery Publicist in Melbourne, designing a marketing plan, liaising directly with the media, coordinating advertising and providing articles for publications for promotion of the Gallery. The Curators also work closely with our team of volunteers including the Friends of the Gallery (who assist with fundraising, mailouts and special events) and Gallery Guides (who provide daily tours). Most recently, the additional role of Curator, City History and Collections has been introduced; this curator works on exhibitions that explore the history of the City of Greater Bendigo, which will be displayed at the new Post Office Gallery on Pall Mall.

Education Officers
Education Officers are usually teacher trained and are responsible for expanding public understanding of the gallery and art through education. They use their communication skills to interpret art for a variety of age levels for students and teachers through tours, workshops, Professional Development and printed resources.

Registrars
A Gallery Registrar is mainly responsible for collections management. This includes care of the collection both onsite and off, management of loans; incoming and outgoing exhibitions; storage; packing; documentation and handling of the collection. They organise transport and insurance dealing with the movement of collection or
exhibition material. They may maintain and monitor the IPM (integrated pest management) and environmental conditions within the Gallery and supervise contractors onsite in dealing with building issues such as the environmental controls as well as any maintenance within the building.

Other roles usually held at public galleries

Administrative Officers
Monitors financial reports, records minutes of meetings and prepares financial reports for meetings, manages administration files, merchandising records and correspondence.

Technicians
Technicians are responsible for the gallery maintenance and mounting and display of works within the collection as well as exhibitions. They set up technical equipment for functions and workshops. They have an important role with the installation and deinstallation of exhibitions.

Receptionists
They manage front of house at Gallery Reception, telephone, memberships, shop sales and stock, security, plus administrative duties.

Volunteers

Guides
The gallery encourages an active volunteer program. Volunteer Guides must complete a year’s training before taking public tours. Free guided tours are given every day of the week. The guides also provide tours for special events and may assist the Education Officer with school tours. The guides meet regularly and share written papers on artworks from the gallery collection.

Friends of the gallery
The Friends are a committee of gallery members who support the gallery through fundraising, administrative assistance such as collating mailouts, security at openings and other activities.

Gallery staff roles – not currently on staff at Bendigo Art Gallery

Conservator
A Conservator is responsible for the condition, repair, examination and conservation of the collection held in a gallery/museum. Many specialise into particular fields such as paintings, objects, paper or buildings. The role of a Conservator is to advise other Gallery/ Museum staff on the appropriate handling, display and storage techniques for the collection, which include the environmental constraints. They also examine works prior to loan/display to check condition and any possible changes will be noted. *At Bendigo Art Gallery, this role is outsourced*

Exhibition Designer
Exhibitions designers are responsible for the overall design, construction and installation (if required) of the exhibition. This includes a floor plan or layout of the proposed exhibition with the locations of the various exhibits or works. The role includes conferring with Curatorial staff on content, themes, interpretations and overall information to be presented as well as the budgets and other limitations. The Exhibition designer may also oversee the final layout to completion. *At Bendigo Art Gallery, this role is integral to the role of Curators, Registrar and Technicians.*

Visitor/Public Program Officer
Public Programs Officers are responsible for planning the yearly calendar of events within the public spaces of the Gallery, in conjunction with the Curatorial team. This includes the presenting of talks, events, demonstrations and other activities organised by the institution. Quite often the VP interprets the themes & ideas demonstrated within the exhibitions, enhancing, educating and entertaining the experience of the visitor. *At Bendigo Art Gallery this is integral to the role of most staff.*

Marketing & Public Relations
Publicists are responsible for developing marketing strategies to develop and enhance the Gallery’s image. They identify potential sponsorship, supporters and special project funding within corporate and community contacts on behalf of the Gallery. They develop and disseminate public relations materials, such as media releases to promote the Gallery and special exhibitions. *At Bendigo Art Gallery, a freelance publicist is employed. Some publicity is handled by Gallery staff.*