

GIPPSLAND ART GALLERY EDUCATION PROGRAM

This document has been developed by the Education Coordinator at Gippsland Art Gallery to support the key knowledge and learnings for VCE students studying Art Making & Exhibiting and Art Creative Practice.

Who We Are

The Gippsland Art Gallery is a public regional gallery, which means that it is for the most part publicly funded by the government and located in regional Victoria. The Gippsland Art Gallery is funded by the Wellington Shire Council, who operates the gallery. It also receives funding from Creative Victoria as well as from the Department of Education and Training, which assists in funding the gallery's education program.

The Gippsland Art Gallery has 5 full time and part time staff; these include a Director, Curator, Education Coordinator, Gallery Technician and Gallery Administration Officer. The Gallery has a collection of over 7500 artworks and objects. These artworks and objects are made from various mediums and materials, including paintings, prints, photographs, sculptures, textile works and ceramics. The Gallery's collection has a focus of Gippsland and the natural environment and artists working in, or from Gippsland.

At the beginning of 2018 the Gippsland Art Gallery, the Wellington Shire Library and the Sale Visitor Information Centre underwent a \$14.53 million redevelopment, that saw all moved into the same building, the Wellington Centre at the Port of Sale. The newly redeveloped Gippsland Art Gallery has 6 generous gallery spaces, each with a specific and different focus.

Gallery Spaces

Galleries 1 and 2 showcase the Gippsland Art Gallery's collection. Artworks from the collection will rotate within the 2 spaces. Gallery 1 can also be used for special exhibitions, such as The John Leslie Art Prize.

Gallery 3 is dedicated to medium sized temporary exhibitions, including art prizes, thematic exhibitions, group exhibitions, retrospective exhibitions and large solo exhibitions.

The Annemieke Mein Gallery Space is located towards the back of Gallery 1, behind the wall. This space is dedicated to the artwork and career of Annemieke Mein, a Dutch-born local Sale artist

Gallery 4 is the Borun & Tuk Gallery, a permanent and dedicated space for First Nations artists from Gippsland.

Gallery 5 is our 'Young Exhibitors Showcase' for school aged students to exhibit their artwork.



Types of Galleries

Commercial or private galleries are exhibition spaces that sell artworks. These galleries represent particular artists and advocate for them by exhibiting their artwork, promoting their artworks to collectors and public museums and galleries, and generally acting on the artist's behalf. When an artwork sells at a commercial gallery, the gallery takes a commission, or a cut of the price of that artwork.

Public galleries are government funded art galleries that do not sell artworks. Instead public galleries acquire (buy) artworks to add to their permanent collection. The Gippsland Art Gallery is a public regional gallery. Public galleries are the most frequently visited and prestigious venues for exhibiting artworks. Although public galleries do not sell artworks, they add value to the artwork they collect and exhibit. In this way they increase the profile and reputation of artists they exhibit.

Artist Run Initiatives (ARI's) or Artist Run Spaces are galleries that are organised and operated by artists themselves. ARI's often exhibit the artwork of emerging artists (artists that are just beginning to exhibit their artwork), but these galleries can also exhibit the artwork of more established artists. ARI's are generally formed by a group of artists and/or curators and are organised as a collective venture. Alternative exhibition spaces such as ARI's offer scope for experimentation and a support network for artists.



The Curator

The Curator is the person who supports and selects artwork for exhibition in the gallery. Curators are very important in presenting artworks to the public, even though they may not be as well known as the artists or critics. Curators determine which artworks are to be exhibited. Curators decide on the context or theme and interpretation of the individual work and its inclusion in the exhibition.

Each exhibition is the result of careful research and planning. It is a lengthy process in putting an exhibition together. A Curator may require artwork loans from other galleries to realise their exhibition vision, this can take a lot of coordination of dates and availability of multiple works from multiple galleries.

The same careful consideration and research process is necessary for exhibitions from the gallery's permanent collection or temporary and touring exhibitions. All the background decision-making is done to present a particular style of exhibition. Exhibitions are designed for a specific space, and a Curator will ensure the artworks are displayed in a way that compliments flawlessly and considers the artists vision.

A Curator may develop an interpretation, or series of ideas that they would like to communicate to the viewer about the artworks, this is an important consideration in curating the artworks. The interpretation of individual artworks and the overall theme of the exhibition requires a lot of knowledge and thought.

After careful planning and artwork selection, the way the artworks are assembled or hung is the final curatorial decision. The Curator will often discuss with and take advice from the artists about how the artwork is to be displayed. The Curator may also take their ideas for an exhibition from a range of inspiration, for example, local history, environmental issues, technologies, previously unexplored themes, particular mediums or materials, or aspects of a group of artists or individuals.

Curators are also involved in writing and creating the exhibition catalogues, these serve as an important record of the exhibition. The catalogue also provides patrons with information about the exhibition with an insight into the artists and artworks.



The Collection

The Gippsland Art Gallery's permanent collection is made up of artworks that are owned by the Gallery. These artworks may have been donated by artists or individuals, purchased, or funded through bequests and donations. Only a small part of the permanent collection is on display in the gallery at any one time. When not on display, works are kept in the collection store in controlled conditions for the conservation of artworks. Some of the permanent collection may be on loan to other institutions.

Once an artwork has been acquired either by purchase or donation and before it is displayed in the gallery, the details of the artwork are recorded in the collection archives. The accession process includes a number and photograph of the artwork. This record also includes a description of the artwork in terms of its material condition for conservation purposes, its price, information about the artist and the artwork's history or provenance.

The Gallery has a collection of over 7500 artworks and objects. These artworks and objects are made from various mediums and materials, including paintings, prints, photographs, sculptures, textile works and ceramics. The Gallery's collection has a focus of Gippsland and the natural environment and artists working in, or from Gippsland.



Exhibitions

Within the six exhibition spaces that encompass the Gippsland Art Gallery, you will see that there are varying approaches to the display of artworks.

An integrated display, may feature works from the collection, and or bring together artworks that have been made using a variety of media and technique.

A thematic approach may display works that present a similar theme or idea.

A historical display that depicts the history of a region or particular story.

A single medium display will highlight the use of a particular medium, for instance paintings in oil or ceramics in porcelain clay.

A chronological survey features works that span a particular time frame or order a chronological sequence.

A solo exhibition features works from one artist. It may be an exhibition of recent artworks, a survey show (artworks from a shorter period – approximately 10 years), or a retrospective (with artworks from their entire career or lifetime).

A collection exhibition, features artworks from the collection. There may be a focus on new acquisitions, particular theme or medium.

The Annemieke Mein Gallery Space presents the working drawings and description of the creative process in artworks by an individual artist Annemieke Mein.

Every year the Gallery strives to display at a minimum 70% Gippsland content (in fact that percentage is likely much higher) that means we show and collect artworks about Gippsland and or by Gippsland artists.



Exhibition Design

In making the meaning of the exhibition clear, curators are assisted with all aspects of the exhibition design. Sometimes they employ a specialised exhibition designer. Considerations include access, how they expect the audience to move around the exhibition, which works the audience will see first as they walk into the gallery, the prominence given to important or certain artworks, the size of the works in relation to the exhibition space and walls, the height at which the works are hung, the space between the works, wall colour, the design of plinths or mounts, framing, levels of sound and/or digital projection.

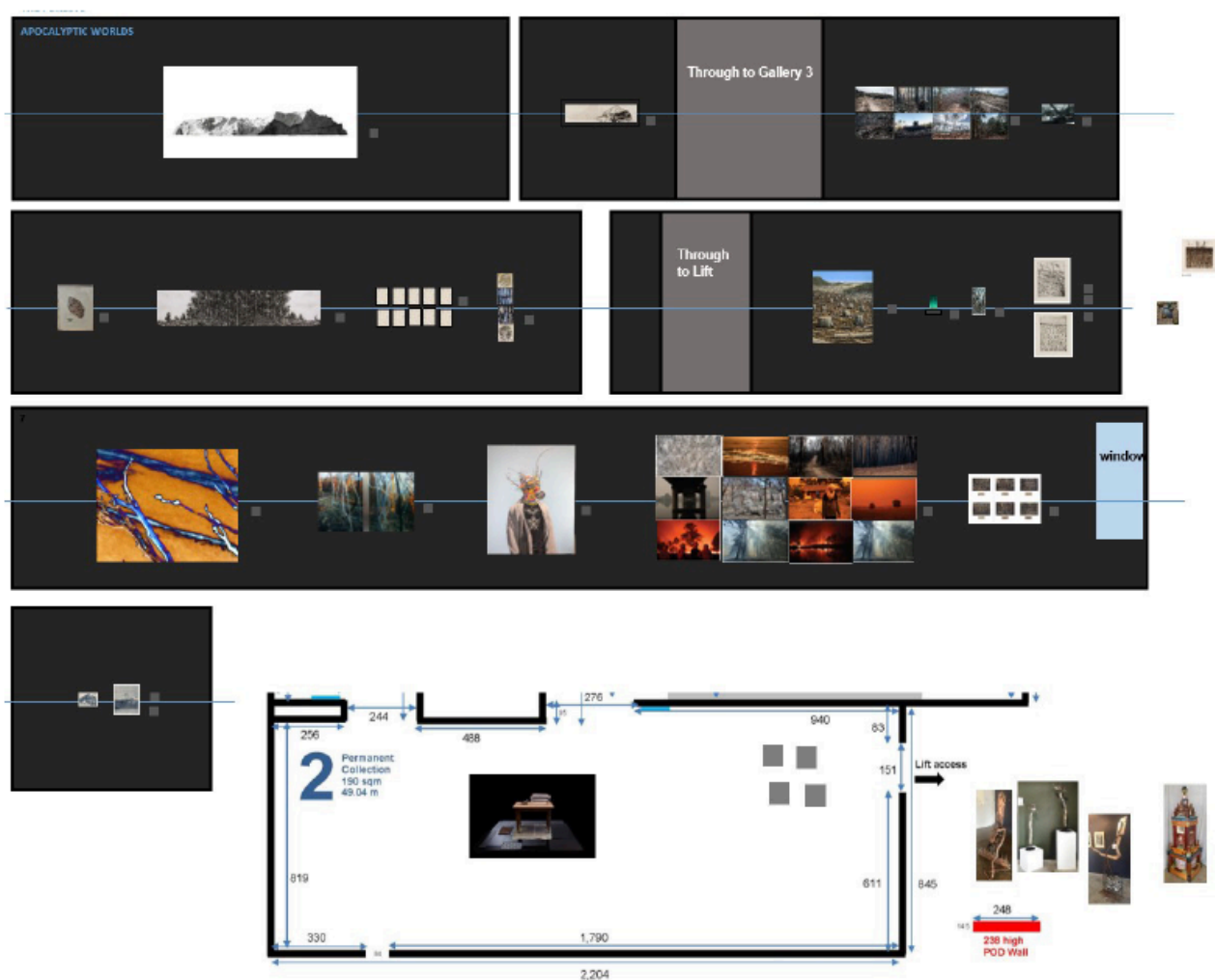
Didactics (extended labels or wall text), object labels and lighting are also important considerations. Incorrect lighting may affect the conservation of fragile, old, and important artworks. Some common ways of exhibiting art include displaying works in chronological order, by relationship, or by grouping works by the same artist, theme or style.

An Exhibition Designer or Curator uses a range of techniques to decide on the layout of an exhibition. Techniques may employ the use of 3D design software, 3D model mock-ups or 2D digital design mock-ups.



Exhibition Layout

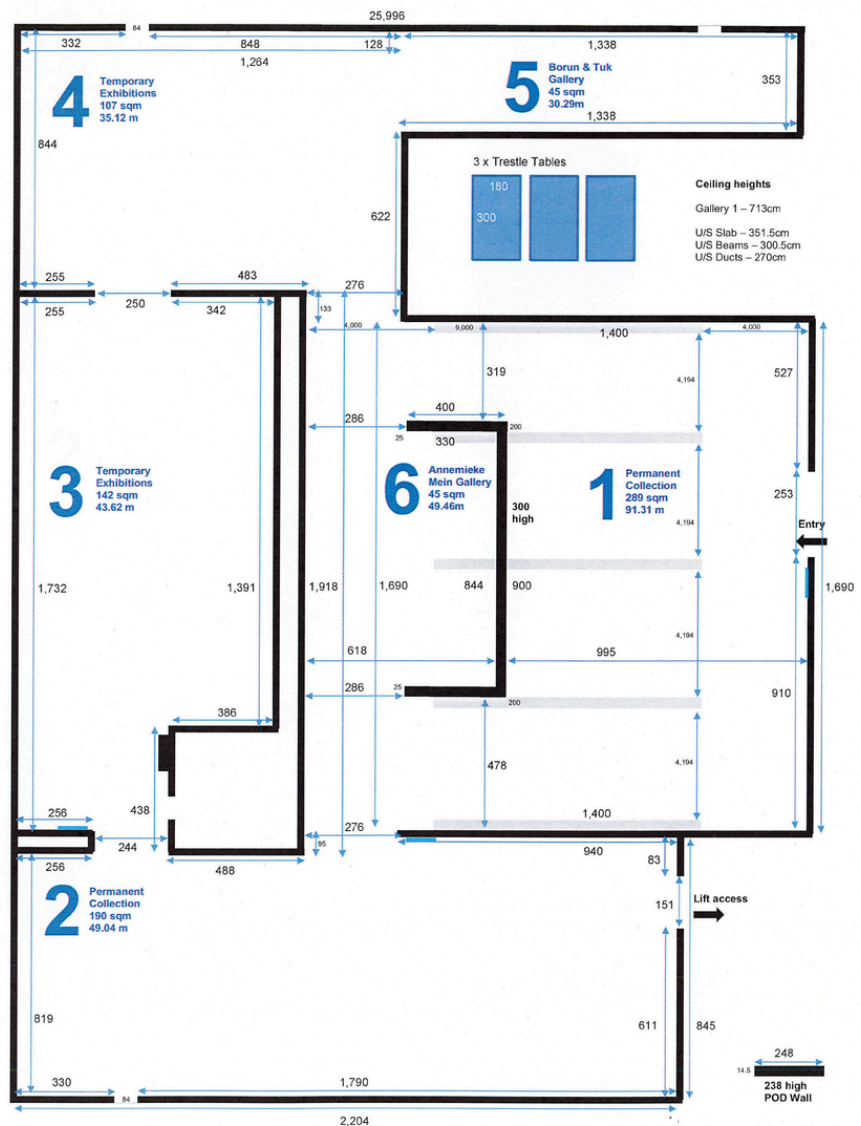
Every exhibition is designed prior to delivery of artworks. This design process can take a year even two as works are introduced to the show or omitted. Below is a mock up of artwork placement on the walls and floor space of Gallery 2 for Fragile Earth: Extinction.





Gallery Floorplan

All dimensions in cm.
Not to scale.





Conservation & Care

Correct conservation of artworks is essential to ensure we preserve our artworks and associated history for generations to come. If the artworks in our collection require repair, or remedial conservation, they are usually sent away to specialist conservators who use expert scientific methods and who have detailed understanding of how the artworks were made and their original purpose and appearance. Artwork conservation varies greatly depending on what materials, techniques and technologies have been used and require individual treatments. For example, works on paper including watercolours, prints, drawings, and photographs require very different consideration from oil paintings, ceramics or textiles.

Our role in the conservation of artworks at the Gippsland Art Gallery involves protection of the artworks by preventative conservation:

- careful handling and special storage and framing of the artworks.
- preventing or reducing damage, discolouration or deterioration from exposure to light, dust and mould, moisture and humidity, change in temperature and attack by insects or rodents.
- and by preventing the visitors to the art gallery touching or damaging the artworks.

Artworks are stored and exhibited in appropriate conditions specific to their medium, some mediums are much more susceptible to damage than others. For instance, works on paper (photographs, watercolours etc.) are much more fragile than stone or marble sculpture. The museum standard conditions for artworks are a temperature of $20^{\circ} \pm 1^{\circ}$ and 50% $\pm 5\%$ relative humidity.

Lighting is another very important consideration, artworks should always be protected from exposure to natural and ultraviolet light. Lux refers to the brightness of a light, exhibited works on paper should be lit with 50 lux, which is a low level of brightness.

Condition reporting is used to prevent and to minimise deterioration on certain artworks. A condition report will be conducted when artworks are received from off-site. Artworks are given a rest period (minimum 24 hours) to acclimatise to the gallery conditions, then they are de-crated and checked over to confirm any existing damage and to document any changes that may have occurred during transport. Collection works are monitored for deterioration periodically.



Promotion

Gippsland Art Gallery has a Gallery staff work as a team to develop Gippsland Art Gallery's advertising and marketing materials. The marketing and promotion of exhibitions and events targets audiences that may be interested in the themes or ideas being presented. We reach targeted audiences through the following channels:

- Email bulletins
- Social media: Facebook, Instagram, and YouTube
- Gallery website
- Media releases
- Articles and advertisements in newspapers
- Interviews on radio
- Artist interviews and editorials online
- Advertisements in Arts or Cultural magazines and journals including Art Guide, Art Almanac, Artist Profile, Art Monthly, Art Collector, Vault, Imprint, Coast, Culture Victoria (Experience Culture Guide). We also advertise in local newspapers, Victorian Probian, Gippsland Country Life, Gippsland Lifestyle and various tourist publications and websites.
- Exhibition invites (print and digital)



Learnings

1. What type of gallery is the Gippsland Art Gallery? How does that affect its operation?

2. What is the title of one of the current exhibitions? Where did you find the title in relation to the exhibition?

3. Who is the curator of this exhibition?

4. Describe the theme or interpretation of this exhibition?

5. Comment on how the curator considered the following elements, to enhance this exhibition:

Lighting

Layout

Wall Colour



Learnings

6. Choose an artwork that you consider important in this exhibition. List the details on the label.

7. Choose an artwork in the gallery that resembles your own artwork. Or an artwork that you find inspiring. List the details on the label.

8. Find a work from the permanent collection and describe. List the details on the label.

9. Find a work that has been donated or loaned from another collection. List the details on the label.

10. What type of conservation measures does the Gippsland Art Gallery take in conserving and protecting an important artwork in one of the current exhibitions? Choose one artwork, list the artwork details and the conservation measures that would need to be considered for that particular artwork.
