

SAMPLE

**Studio Arts**  
**Teach Yourself Series**  
**Topic 10: Two Exhibition Spaces (Unit 4)**

# Contents

As it appears in Unit 4.....	3
Why visit galleries?.....	3
Review Questions .....	3
What to be on the lookout for .....	5
Review Questions .....	5
Examples of Artworks.....	
Review Questions .....	
Solutions to Review Questions .....	7

SAMPLE

# Two Exhibition Spaces

## ***As it appears in Unit 4***

It is a requirement of the Studio Arts Study Design that students go to at least two different gallery spaces within the year of study. This booklet will inform you of why visiting galleries is important to your completion of this subject and what to look out for when visiting. The review questions at the end of each sub-topic can be answered whilst you are visiting or shortly thereafter. They will also act as excellent revision for the exam.

## ***Why visit galleries?***

Visiting two different gallery spaces will help to solidify your knowledge of the different gallery types. These were discussed in *Topic 9: Art Industry Contexts* and include public, commercial and artist run spaces. You do not need to visit all the different types of spaces, but you must visit at least two.

Upon visitation, it will become clear that these spaces operate very differently. The size of the space, staffing numbers and the amount of artworks may vary significantly depending on the galleries you visit. If you can, ask questions to the education officer, the gallery attendants, the gallery owner and/or the artist to help you understand aspects of the exhibition. Some galleries, such as the NGV or Bendigo Regional Art Gallery, offer guided tours specifically centered upon the requirements of Unit 4, Outcome 3. In other spaces, you may have to visit the website in order to gain all the information you need.

## ***Review Questions***

1. Fill in the following table with as much detail as you can. Don't be afraid to ask questions within the gallery, some will even allow you to take pictures for future reference (just make sure you check this before you do). Some sections of the table may not be appropriate for the galleries you visited.

	<b>GALLERY/EXHIBITION 1</b>	<b>GALLERY/EXHIBITION 2</b>
<b>Full name of gallery</b>		
<b>Location</b>		
<b>Type of gallery</b> (public, commercial, etc)		
<b>Funding sources</b> (highlight and expand upon what is appropriate)	<ul style="list-style-type: none"> <li>• Government- Local or State</li> <li>• Grants</li> <li>• Philanthropy</li> <li>• Donations from corporate world or through the public- monetary or in-kind</li> <li>• Profits from the sale of artworks</li> </ul>	<ul style="list-style-type: none"> <li>• Government- Local or State</li> <li>• Grants</li> <li>• Philanthropy</li> <li>• Donations from corporate world or through the public- monetary or in-kind</li> <li>• Profits from the sale of artworks</li> </ul>

	<ul style="list-style-type: none"> <li>• Profits from ticket and/or merchandise sales</li> <li>• Other</li> </ul>	<ul style="list-style-type: none"> <li>• Profits from ticket and/or merchandise sales</li> <li>• Other</li> </ul>
<b>Title of exhibition visited</b>		
<b>Dates of exhibition</b>		
<b>Theme of exhibition or gallery</b>		
<b>Is it a small (1-10 artworks), medium (11-30 artworks) or large (30 + artworks) exhibition?</b>		
<b>Information on the curator</b> including their name and how they organised the exhibition.		
<b>Information on the exhibition designer</b> including their name and how they arranged and restructured the exhibition space.		
<b>Information on gallery director, owner, artist or group</b> including their name and what they do.		
<b>Promotion-</b> how was this exhibition promoted? Through social media, a website, newspaper, television, radio, on trams, buses or flags, posters throughout the town. How were each of the promotional materials similar in their design?		

2. Using the information from the table above, explain two different roles within the two different galleries you visited.

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**What to be on the lookout for**

Be aware of your surroundings from the moment you arrive at the gallery. Where is it located? On a busy thoroughfare or a quiet suburban street? How does this affect the mood of the space? Observing the space carefully will deepen your responses on the SAC and the exam. The size and layout of the building will have an influence on how the exhibition is organised. Also be aware of how the curator and exhibition designer are guiding you through the space to aid your understanding of the theme. You will begin to notice subtle choices such as the colour of the walls and floors, the hanging system and the lighting levels. If you have the opportunity, ask gallery staff what choices they made when organizing the space and how they optimize the viewer’s experience.

**Review Questions**

3.

	GALLERY/EXHIBITION 1	GALLERY/EXHIBITION 2
<b>Location within the landscape-</b> busy or quiet area?		
<b>Entrance way-</b> is it noticeable to those on the street? Does it invite the public into the space? Is there a lobby space or information desk or do you enter straight into the exhibition? Is it accessible for people with a disability?		
<b>What is the approximate size of the room/s the exhibition is in?</b>		

<p><b>Draw a birds-eye view of the exhibition space.</b></p>		
<p><b>What is the colour of the walls/floor?</b></p>		
<p><b>Were different or similar artworks displayed? In frames, on the floor, pinned to the wall, on a plinth, in a glass cabinet?</b></p>		
<p><b>Lighting-</b> was it on tracks? Was UV light restricted? Did the LUX change from room to room? Did the gallery worry about lighting (why or why not)?</p>		
<p><b>Temperature and humidity-</b> was the temperature comfortable for you as the viewer? How did the gallery control this? Did they need to worry about temperature and humidity?</p>		
<p><b>Safe handling of artworks-</b> how did the gallery ensure the safety of artworks whilst on display, during set up and in transit?</p>		

## Solutions to Review Questions

Each of the answers for the questions in this booklet will vary depending on which galleries you visited. Your teacher may be useful in correcting your responses.

1.

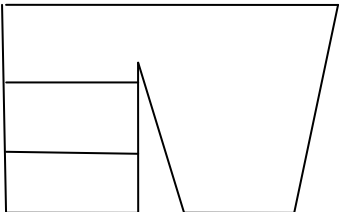
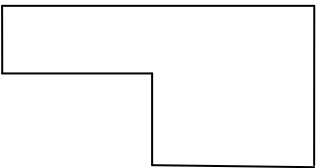
	<b>GALLERY/EXHIBITION 1</b>	<b>GALLERY/EXHIBITION 2</b>
<b>Full name of gallery</b>	Australian Centre for Contemporary Art	Tolarno Galleries
<b>Location</b>	Southbank, Melbourne	Exhibition Street, Melbourne CBD
<b>Type of gallery</b> (public, commercial, etc)	Public	Commercial
<b>Funding sources</b> (highlight and expand upon what is appropriate)	<ul style="list-style-type: none"> <li>• Government- Local or State</li> <li>• Grants</li> <li>• Philanthropy</li> <li>• Donations from corporate world or through the public- monetary or in-kind</li> <li>• Profits from the sale of artworks</li> <li>• Profits from ticket and/or merchandise sales</li> <li>• Other</li> </ul>	<ul style="list-style-type: none"> <li>• Government- Local or State</li> <li>• Grants</li> <li>• Philanthropy</li> <li>• Donations from corporate world or through the public- monetary or in-kind</li> <li>• Profits from the sale of artworks</li> <li>• Profits from ticket and/or merchandise sales</li> <li>• Other</li> </ul>
<b>Title of exhibition visited</b>	'On Vulnerability and Doubt'	'Colony' by Christopher Langton
<b>Dates of exhibition</b>	29 June-1 September, 2019	24 August-21 September 2019
<b>Theme of exhibition or gallery</b>	Brings together artists whose work highlight vulnerability, doubt, love, shame and other emotions in that realm	Installation that comments on science fiction and space exploration
<b>Is it a small (1-10 artworks), medium (11-30 artworks or large (30 + artworks) exhibition?</b>	Medium to large	Small
<b>Information on the curator</b> including their name and how they organised the exhibition.	Max Delany (who is also the Artistic Director of ACCA) gathered artworks from Australia and over seas	Jan Minchin as the Gallery Director is also the curator. Her gallery represents Langton
<b>Information on the exhibition</b>	Samantha Vawdrey (Exhibitions Manager)	This role also falls to Minchin. The small "L"

<b>designer</b> including their name and how they arranged and restructured the exhibition space.	and Matt Hinkley (designer) The exhibition was spread across 4 rooms, the first being the largest and drawing the viewer in.	shaped space had the installation spread through it
<b>Information on gallery director, owner, artist or group</b> including their name and what they do.	Public gallery (not owned) Gallery aims to bring contemporary art to the public. They do not acquire art, nor do they store it. At the conclusion of the exhibition the pieces return to their home galleries or the artist.	Tolarno Galleries begun in the 1960s and is now directed by Jan Minchin on behalf of the gallery owners
<b>Promotion-</b> how was this exhibition promoted? Through social media, a website, newspaper, television, radio, on trams, buses or flags, posters throughout the town. How were each of the promotional materials similar in their design?	Social media, website, email, newspaper ads, flags, posters and exhibition catalogue  All used the same hero image, Andrea Buttner's 'Beggars' series. Same typeface used across all promotion	Social media, website, Art Almanac, flyers sent to those on mailing list, email  Used the same typeface that Tolarno uses across all their exhibitions- a san serif font that is clean and clear.

2. The person that takes on the curatorial role at ACCA varies depending on the exhibition. In this instance, the gallery director Max Delany took on the role. His job was to source the artworks that he felt would suit the theme of the exhibition. At Tolarno, Gallery Director Jan Minchin acts as the curator. She liases with the artist that her gallery represents to decide on when they may be able to exhibit.

The Exhibition Designers of ACCA, Samantha Vawdrey and Matt Hinkley have the job to layout the exhibition in a way that highlights each artwork, flows well and that the artworks are kept safe from damage whilst on display. This role at Tolarno is Jan Minchin, in collaboration with the artist and hired professionals such as electricians.

3.

	GALLERY/EXHIBITION 1	GALLERY/EXHIBITION 2
<b>Location within the landscape-</b> busy or quiet area?	The forecourt around ACCA and the Malthouse Theatre can be busy at times, but this area of Southbank is a lot quieter than the shopping district.	The CBD of the city is a very busy place, but as Tolarno was on the fourth floor of a building, as soon as you entered through the doors, it was very quiet.
<b>Entrance way-</b> is it noticeable to those on the street? Does it invite the public into the space? Is there a lobby space or information desk or do you enter straight into the exhibition? Is it accessible for people with a disability?	ACCA is a very imposing building- a contemporary design that is very eye catching to passers-by. There is an information desk and coffee shop upon entering and the space is very wheelchair accessible. The exhibition space starts after the lobby space.	Not very noticeable, a very small sign. Does not really invite the public in, you wouldn't see it if you weren't looking for it. The Gallery is on the fourth floor and is accessible via a lift, however there is a small set of steps leading up from the footpath (unsure if there is a wheelchair entrance). As soon as you get out of the lift on the fourth floor, you enter Tolarno, but the exhibition is in a room to the right of the lift.
<b>What is the approximate size of the room/s the exhibition is in?</b>	The largest room is around 30m long and about 10 m wide.	The 'L' shape room is about 6 by 15 meters
<b>Draw a birds-eye view of the exhibition space.</b>		
<b>What is the colour of the walls/floor?</b>	White walls/grey floor	White walls/gloss black floor
<b>Were different or similar</b>	There were a variety of artworks on display.	The installation was placed on the floor,



<p><b>artworks displayed?</b> In frames, on the floor, pinned to the wall, on a plinth, in a glass cabinet?</p>	<p>Some were in frames, others were simply pinned to the walls. There were sculptures on plinths and some on tables. There was also video displayed on the walls.</p>	<p>standing upright and hanging from the roof.</p>
<p><b>Lighting-</b> was it on tracks? Was UV light restricted? Did the LUX change from room to room? Did the gallery worry about lighting (why or why not)?</p>	<p>Track lighting Lux did not change from room to room</p>	<p>Track lighting but also windows down one side (natural light) Lux did not change from room to room</p>
<p><b>Temperature and humidity-</b> was the temperature comfortable for you as the viewer? How did the gallery control this? Did they need to worry about temperature and humidity?</p>	<p>The gallery space was at a comfortable temperature- around 24 degrees. The temp and humidity were controlled through the ducted air con system.</p>	<p>This space didn't need to worry too much about temp and humidity as the installation wasn't going to be on display for as long. There was a simple split system air con controlling the temp.</p>
<p><b>Safe handling of artworks-</b> how did the gallery ensure the safety of artworks whilst on display, during set up and in transit?</p>	<p>A condition report was used for transportation and each artwork was shipped in specially made crates.</p>	<p>The artist was in constant communication with the gallery so that the artworks were on display as he intended and safely.</p>
<p><b>Security measures-</b> how does the gallery keep artworks safe from damage by the public or theft? Are there security cameras, gallery attendants, locked cabinets, roped off artworks or 'do not touch' signs? Are things such as pens, pencils, cameras, food and drink allowed in the space?</p>	<p>There were gallery attendants throughout the space, carefully watching what visitors were doing. You were allowed to take photos without flash and you could use a grey lead pencil and paper to take notes within the space.</p>	<p>The only staff member in the building was Jan Minchin who was in her office. There wasn't much security to keep the artworks safe.</p>
<p><b>Information, stories and didactic panels-</b> were these placed throughout the space to aid understanding of the curatorial concept, or to inform potential buyers of cost and materials?</p>	<p>There were didactic panels next to each artwork. There was an exhibition catalogue.</p>	<p>There was no written information in the space, but a brochure of the cost of each piece was available for those that were interested.</p>