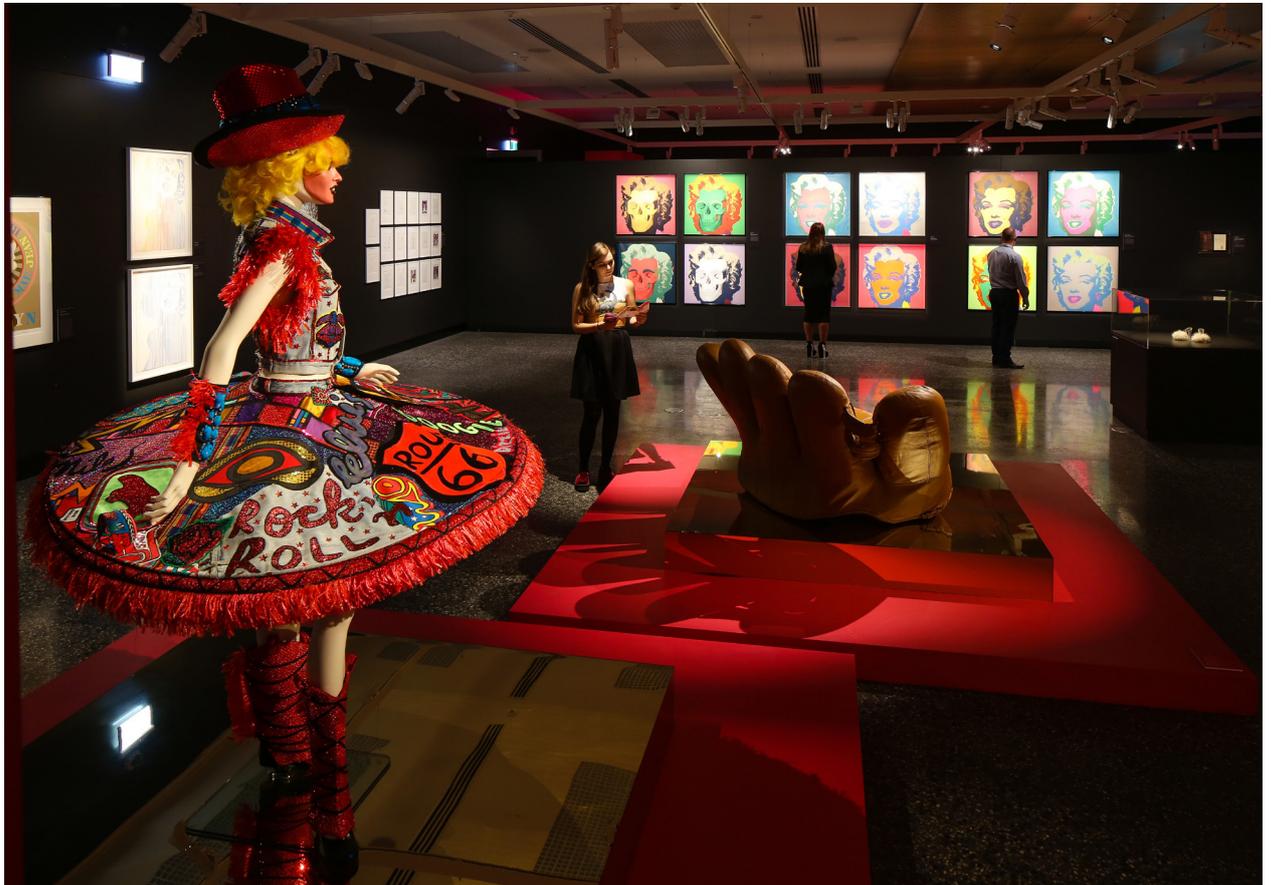


# Year 11 & 12 Studio Arts *Education Resource*

MURRAY ART MUSEUM ALBURY

MAMA



**Year 11 & 12 Studio Arts  
Education Resource****Contents**

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### **About the Education Resource**

This education resource has been developed by Murray Art Museum Albury in alignment with the Victorian Studio Arts curriculum.

### **Further Reading**

- Lord, Barry and Gail Dexter Lord. 2002. The Manual of Museum Exhibitions. Walnut Creek, CA: AltaMira Press.
- [www.mamalbury.com.au](http://www.mamalbury.com.au)
- George, Adrian. The Curator's Handbook.

### **Area of Study 3 — Art industry contexts**

In this area of study students focus on the analysis of artworks and the requirements and conditions of the environments where artworks are displayed.

Students examine a variety of art exhibitions and review the methods and considerations involved in the preparation, presentation and conservation of artworks. As part of this requirement, students visit at least two different art exhibitions in their current year of study. Students analyse how specific artworks are presented and demonstrate their understanding of the artists' and curators' consideration of how artworks are displayed within the art exhibitions.

The conservation of artworks in an exhibition is the concern of artists and the personnel associated with art spaces where the artworks are placed. With reference to specific artworks seen and studied, students develop an awareness and understanding of processes and considerations involved in the display of artworks to the public. Students research art exhibitions and compare the preparation, presentation, conservation and promotion of art in at least two different exhibition spaces.

Students may select artworks exhibited in public art galleries and museums, commercial and private galleries, university art galleries, artist run spaces, alternative art spaces, outdoor spaces and online galleries.

### **Outcome 3**

On completion of this unit the student should be able to compare the methods used by artists and considerations of curators in the preparation, presentation, conservation and promotion of specific artworks in at least two different exhibitions.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

### **Key knowledge**

- the methods and intentions of public art galleries and museums, commercial and private galleries, university art galleries, artist run spaces, alternative art spaces, outdoor spaces and online galleries in exhibiting artworks
- the curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions
- the methods used by and considerations of artists and curators working in galleries in conservation of artworks, including lighting, temperature, storage, transportation and presentation of specific artworks in current exhibitions

- the processes associated with the production, presentation, conservation and promotion of specific artworks in current exhibitions
- the characteristics of different types of gallery spaces visited in the current year of study appropriate terminology.

**Key skills**

- identify and describe the characteristics of different types of gallery spaces visited in the current year of study
- describe and compare the methods of and intentions in exhibiting artworks in public art galleries and museums, commercial and private galleries, artist run spaces, alternative art spaces, university art galleries and museums, outdoor spaces and online galleries, which have been visited in the year of study
- analyse how specific artworks are presented in different exhibitions and demonstrate an understanding of the artists' and gallery curators' intentions
- analyse and evaluate curatorial considerations, exhibition design and promotional methods involved in preparing and presenting specific artworks for display
- analyse and evaluate methods and considerations involved in the conservation of specific artworks related to exhibitions visited in the current year of study
- employ appropriate terminology.

## The Role of Galleries, Commercial Galleries and other Art Spaces

### Why have galleries?

People go to museums to see exhibitions – whether these are displays of the permanent collection or temporary exhibitions grouping the works of an artist/s. A museum provides a place for international, national and local artists to be recognised and/or have the opportunity to enter and win prizes.

Museum's exhibit a diverse range of exhibitions that inform and give pleasure to a wide range of audiences. Many museums ensure that their exhibition calendar attracts different audiences throughout the year.

Exhibitions can also address educational outcomes. These can be structured outcomes expressed by a school curriculum and/or learning experiences for the general public including social, self-directed and life time visitors throughout their stages of life learning experiences.

Museums also have other purposes apart from exhibiting. These include Collecting, Preservation and Research.

Collecting being the acquisition of works of art, many museum collections have a focus. For MAMA, our collection policy focuses on contemporary photography; a collection that started in the 1960s. This collection includes work by Tracey Moffatt, Max Dupain, Richard Woldendorp and Phillip Quirk. MAMA's National Photography Prize continues our acquisition of contemporary Australian works.

Museums are committed to preservation of the material culture. Security, conservation and collection management are therefore vital concerns for museums.

### Types of galleries:

- Community—not for profit
- Private—for profit
- Public—for profit and not for profit—belongs to the people (Council, State, National Galleries)
- Artist run spaces/co-ops

## **About Murray Art Museum Albury**

Murray Art Museum Albury (MAMA) is a significant contemporary art and cultural destination in regional New South Wales. MAMA enriches the cultural life of the Albury region and ranks among the leading art museums and galleries in Australia.

MAMA believes in the power of art and artists to inspire, challenge, and strengthen our community. MAMA provides the best contemporary art to the people of our region and those who visit our city, encouraging new experiences in art and culture.

## **Exhibitions**

6 exhibition spaces that change over regularly, between 6 weeks and 6 months (depending on the space).

## **The MAMA Collection**

MAMA started its visual art collection in 1974 when it took over as custodian and manager of the Albury Art Prize Collection.

Today, our collection contains over 2,600 items. Photographs and works on paper are strongly represented, along with smaller collections of paintings, ceramics, bronzes, woodcarvings, sculptural pieces and Indigenous artefacts.

Our contemporary photography collection, which started in the 1960s and has grown to comprise over 900 works, is one of the most important of its type in Australia. It includes work by Tracey Moffatt, Max Dupain, Richard Woldendorp and Phillip Quirk. MAMA's National Photography Prize continues our acquisition of contemporary Australian works.

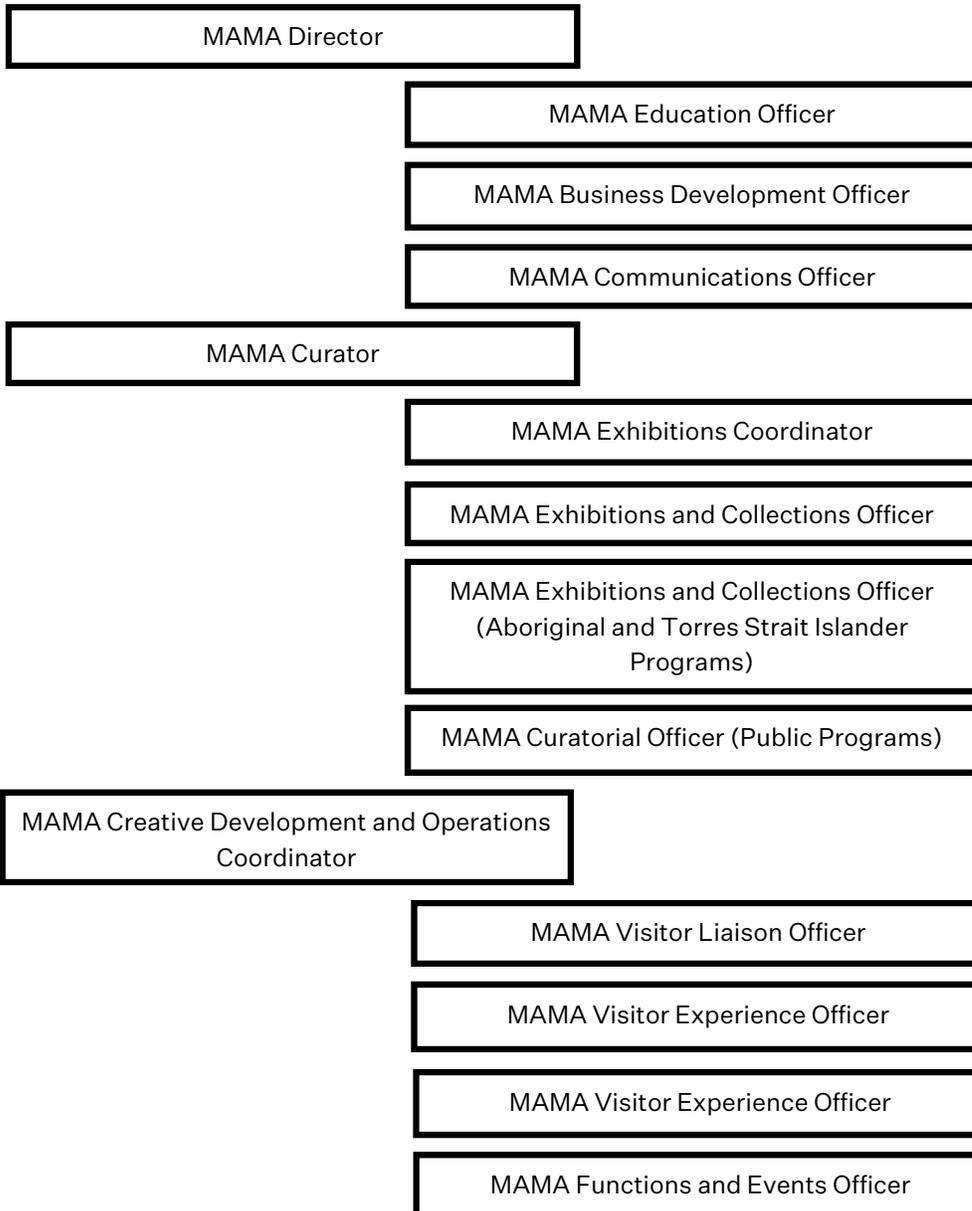
We also build our contemporary collection through the Albury Art Prize, established in 1947, which has brought MAMA over 130 works by artists including Fred Williams, Kenneth Jack, Noel Counihan, Mary Beetsen and Franz Kemph.

## **Annual Budget**

MAMA's annual budget covers staff wages, hire of touring exhibitions, fees for loan of works, freight, paying contractors, publication of catalogues, opening events (alcohol, food, speakers-fee, transport, overnight accommodation), promotion, conservation and restoration, Judges fees, invited curators, maintaining the building (lights, A/C, cleaning), associated workshops



## Staffing



**Curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and displaying artworks in current exhibitions**

### **Exhibition Calendar**

The MAMA Exhibition Calendar aims to target a broad audience—regular visitors and first time visitors, toddlers, preschoolers, students, youth, 20–40 year olds, middle aged, special needs groups, cultural groups.

Exhibitions are submitted by artists and chosen by the Exhibition Committee (made up of the Coordinators and Team Leaders) who meets monthly to select Exhibitions. The exhibition Calendar is often booked 2 or 3 years ahead of time.

### **MAMA Gallery Spaces**

The Joss Family Galleries on the ground floor provide permanent exhibition spaces for AlburyCity's extensive collection, including the Sir Russell Drysdale and Howard Gift collections

The Paul Ramsay galleries have the flexibility to allow for a variety of exhibition layouts and sizes. There will be plenty of space to host major national and international exhibitions as well as large-scale installations

Brindley Family Galleries are set to showcase the talent that exists in our region and offer emerging artists the experience of exhibiting in a major art museum.

### **The Joss Family Galleries**

The Joss Family Galleries are dedicated to the city's permanent visual art collection. This space changes over every 6 months.

### **Zauner Family ANZ Foyer**

The Zauner Family and ANZ Foyer sets the mood for MAMA each day and often features parts of a larger exhibition.

### **Maurice Chick and the McLeod-Miller Gallery**

The Maurice Chick and the McLeod-Miller Gallery showcases both established and emerging contemporary Australian artists. Through partnerships with commercial galleries and curators, MAMA can present a diverse range of current contemporary artwork.

### **Paul Ramsay Galleries**

The Paul Ramsay Galleries are an expansive space that can become one large space or be broken up into three or more spaces. The spaces aim to attract blockbuster national and international touring exhibitions, along with major in-house curated exhibitions.

### **Brindley Family Galleries & Quest Gallery**

The Brindley Family Galleries & Quest Gallery are contemporary exhibition spaces designed to present a dynamic program of exhibitions across its three gallery spaces. Central to the exhibition program is the presentation of a visual culture that honors risk, experimentation and creativity. We want to stimulate dialogue and debate, and showcase the best of regional and emerging artists from the Murray Region.

## Touring Exhibitions

- Touring exhibitions are pre-packaged and loaned from other arts institutions, including National art museums and other regional galleries. Touring exhibitions may include group or individual artist's works. Well known touring shows include the Archibald Prize (from Art Gallery of NSW) and Art Express ('Best of HSC artworks' each year in NSW)
- The touring exhibition is packaged at the source, where it will visit a number of galleries and museums.
- Often the exhibition coordinator will view the exhibition at a previous location or at the gallery of source.
- If it is a large exhibition, staff from the institution it originated from will help with installation, attend the opening events, and help to de-install the exhibition.
- Air conditioned trucks deliver works and works must be placed in controlled environments immediately on arrival.
- The crates the works travel in are designed for freight and include a supply of interpretive panels.
- Only Art Handlers can touch the works—installation staff
- The exhibitions team installs the exhibition true to the layout that is provided. It is normally prepared several months ahead of time by the institution that the works are provided by.
- Condition reports are made on arrival and departure of the works to/from the gallery. This is a check list of the condition that the work has arrived in and the condition it was in when it left the gallery.
- On closure of the exhibition the report is sent to the institution of origin for statistics, programs, events and marketing purposes.

## Developing an Exhibition

- I. Development phase
  - a. Concept
  - b. Interpretative planning
  - c. Research
  - d. Exhibition brief/Programme with preliminary budget and schedule
  - e. Sourcing
- II. Design Phase
  - a. Schematic design
  - b. Design development
  - c. Detailed design and specifications
  - d. Detailed budget and schedule
  - e. Detailed content research, sourcing and text
- III. Implementation phase
  - a. Procurement: tendering/bidding and design-build
  - b. Project management and construction
  - c. Show/AV/multimedia project management and production
  - d. Quality/cost control and co-ordination
  - e. Installation
  - f. Fine-tuning and commissioning
  - g. Evaluation

## MAMA Curated Exhibitions

Two types of exhibitions:

- a) Group exhibition—works are chosen from the MAMA Collection or selected by invitation from national and local artists, local students, tertiary students
- b) Solo Exhibitions—National or Local artist/s invited to exhibit. If an Artist approaches the Gallery their application (links to sites, images, disc, CV) is viewed and the exhibition committee makes the decision to show the work or not. The curator curates the exhibition (and has the final say on content and layout). Curator may visit the studio of the Artist to select works and interview the artist.

MAMA original curated exhibitions may go on tour. For example, here are a few exhibitions that have previously toured from MAMA:

- Los Caprichos—Francisco de Goya
- Venetian Visions—Cathy O'Donnell
- The Wandering—Andrew Pearce
- Something More – Tracey Moffatt

**Methods and considerations involved in the conservation and preservation of artworks including materials, lighting, temperature, storage, presentation and artist intention**

### **Conservation/Restoration**

The curatorial role in the exhibition development process includes the provision of preventative and restorative conservation as required. Preventive conservation is aimed at retarding the object's deterioration, whereas restorative conservation is treatment aimed at returning an object to an earlier, preferred condition. A deteriorating art work can be "arrested" that is, halting the process of deterioration. It may not necessarily return art work to its original state but will stop it further deteriorating. Whatever is used to halt the deterioration has to be reversible so that in years to come when new methods become available they can be applied. All documentation of methods and processes used is kept.

One of MAMA's conservation suppliers is in Kyneton, VIC

### **Causes of deterioration of Art Works**

- Inconsistent temperatures/humidity causing expansion and contraction of paper, ink, paint etc. causing damage to art works.
- Consistent temperature and humidity reduces deterioration.
- Ideal temperature is between 20 and 22 degrees C.
- Ideal humidity is 55%
- Direct sunlight onto works, UV treated blinds and windows reduce damage
- Visitors touching artwork with their bare hands leaves oil on works.
- Damp paper (printmaking processes) placed in frames causing cockling (rippled affect)
- Foxing—Glass up against paper can transmit moisture causing the paper to form a type of mould on its surface. Particles change colour in the paper because of the acidic environment. A heat process can be applied to halt the foxing
- Artists often cannot afford acid free paper or backing boards to their frames. Acid causes damage to the art works.
- Consider materials used by artists e.g. digital prints from the 90s. Are we aware at the time of what will deteriorate?

## Lighting and Climate Control

The 3 main effects of a climate control system are regulation of temperature, relative humidity and air movement, which act on each other to influence the environment of a museum space. Museums need to try and achieve a stable environment for artworks considering all these factors.

At MAMA temperature is set at 22 degrees C with 50% (+/-2%) humidity. We have a fully functioning building management system which monitors all these factors and reports to us if the temperature varies. Because of this changing the environment at MAMA can be as simple as reprogramming the set points and fluctuation range on the computer.

As with temperature and humidity, lighting can also affect artworks if exposed to high lux levels.

Lighting varies depending on the works in a gallery space:

- Works on paper, textiles, feathers, dyed leather, felt pen ink drawings: 50-80 lux (120,000 lux-hours per annum)
- Oil and varnished tempera paintings; all other organic materials: 200 lux (5000,000 lux-hours per annum)
- Most stone, glass, ceramics, unpainted metal; inorganic materials: 300 plus lux (NA per annum)

## Storage of Art Works at MAMA

- The “Back of House” feature state-of-the-art compactor collection store systems, suitable for the current collection of 2,600 works with capacity to grow by another 100%.
- Internal loading bay including full CCTV security with early detection and heat sensors, climate controlled crate store, hardwearing floors and fire retardant walls
- Collection area includes separate storage for paintings, 3D and a small conservation/registration room.

**Processes associated with production, presentation, promotion and marketing of art**

**Images** for marketing the exhibition are selected by the touring body or by museum staff, all images must acknowledge the artist and if applicable, the lending body.

**Copy** for marketing the exhibitions (the text descriptions) are created collaboratively between Communications Officer and Curator.

- Exhibitions & programs advertised on:
  - MAMA Website
  - Social Media (Facebook, Instagram, Twitter)
  - Email Newsletter 'What's On'
  - Email Invitations
  - Tourism Brochures
  - Art Magazines & Directories
  - Movie Theatres
  - Banners/Flags
  - Newspapers
  - Hotel lobbies

**Reflective Activity**

Reflect on the following questions when investigating characteristics of different types of exhibition spaces.

What is an art museum?

What is the purpose of an art museum?

What is the purpose of an exhibition?

Who determines what and when artworks are exhibited?

How many exhibitions are held per year?

How many artists exhibit within the gallery/exhibition?

Why do artists need to exhibit?

What do artists have to do to get their artworks exhibited?

What processes and methods do they have to undertake to exhibit?

Who hangs the artwork?

Who owns the work?

Who determines what is purchased or sold? And how?

Who designs the exhibition space?

Who determines the layout of the exhibition?

Who determines the colour of the walls? Other decorative elements?

Who decides where the work is placed?

Who is allowed to handle the work?

How are the artworks moved?

Why are artworks moved?

How are the artworks stored?

How are the artworks looked after?

Who determines what work needs protection?

How are works protected?

Who determines ways of marketing?

What ways of marketing are there?

Who designs the marketing collateral? For example, brochures, posters, billboards and advertisements.

Who designs the multimedia/audio guides/website applications?

Who designs the posters?

Who writes the didactic information? For example, the small plaque next to an artwork in a gallery that identifies the title, artist, year of completion, medium, and any other conceptual or contextual information relating to the art work.





## **MURRAY ART MUSEUM ALBURY**

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