

Education Kit

Year 11 & 12 Studio Arts MAMA Education Resource



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About the Education Resource

This education resource has been developed by the 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
- George, Adrian. The Curator's Handbook.

Education Kit

Cover Image: *Marilyn Munroe: Celebrating an American Icon* Image courtesy of the Simon Dallinger Photography.

Area of Study 3 — Art industry contexts

<http://www.vcaa.vic.edu.au/Documents/vce/studioarts/studioartssd2010.pdf>

Outcome 3

On completion of this unit the student should be able to examine and explain the preparation and presentation of artworks in at least two different exhibition spaces, and discuss the various roles, processes and methods involved in the exhibition of artworks. To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

This knowledge includes:

- the role of public galleries, commercial galleries and other art spaces;
- curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and displaying artworks in current exhibitions;
- methods and considerations involved in the conservation and preservation of artworks including materials, lighting, temperature, storage, presentation and artist intention;
- processes associated with production, presentation, promotion and marketing of art;
- particular characteristics of types of exhibition spaces;
- art language and terminology appropriate to the task.

Key skills

These skills include the ability to:

- describe and compare the roles of public galleries, commercial galleries and other art spaces;
- discuss curatorial, exhibition design and promotional methods and considerations involved in preparing and presenting an exhibition and/or displaying artworks;
- identify and discuss methods and considerations involved in the conservation of artworks;
- employ appropriate art language and 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. For example, MAMA's Marilyn exhibition was aimed at a different audience to the exhibition SPEED.

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 The Murray Art Museum Albury

MAMA

MAMA is one of the state's largest and best equipped exhibition spaces with AAA-quality climate and exhibition standards. This means we're ready to show exhibitions that meet any climate control and security conditions.

With 10 flexible display spaces, as well as permanent collection storage and an accessible loading dock, MAMA has the capacity to stage major national and international exhibitions and house large-scale installations such as 3D and 2D sculpture and paintings.

A 24-hour art skin means the exterior of the building can show never-before-seen commissioned works in lighting, projection and kinetic art.

There are dedicated spaces to showcase local talent and offer emerging artists the experience of exhibiting in a major art museum. There is also space for public programs, children's art workshops, special event and educational workshops.

The new back-of-house facilities, including increased collection storage, enable us to better manage storage and conservation. Also, for the first time in many decades, we can make new acquisitions and accept bequests and donations.

Exhibitions and Attendance

10 spaces, change over every 4-6 weeks. Approximately 50 exhibitions per year.

MAMA will operate with an annual turnover exceeding \$1.5 million. Attendance projections for the first five years of operation in MAMA have been developed based on the City's recent experience with its new Albury LibraryMusuem. Attendance levels are expected to increase per annum.

Year 1 100,000

Year 2 110,000

Year 3 115,000

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 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

The Art Museum is supported by an MAMA Advisory Committee made of up to ten people comprising one Councillor, four independent members with at least two independent member positions available for experts from outside the Albury LGA, Chair of the MAMA Foundation (formerly the Albury Wodonga Regional Art Foundation) or their delegate, Chair of MoMAMA (formerly The Friends of the Albury Regional Art Gallery) or their delegate, and significant philanthropic contributors.

The Art Museum's executive team is comprised of the Director leading three departments, which are the responsibility of the relevant department heads, Senior Curator Visual Arts, Coordinator – Creative Development and Operations, Coordinator MAMA Public Programs and Education.

MAMA's membership organisation, moMAMA (formerly the Friends of the Albury Art Gallery), is a separate legal entity, and be managed as a Membership organisation.

The Director is of high profile and provides visible leadership for MAMA. It is a critical position for managing the corporate risk, responsible not only managing but sourcing philanthropy, business investment, International and National art credibility and also work with other QEII Cultural managers to ensure that QEII is a successful, vibrant location.

The Business Development and Operations team is key in developing entrepreneurship and business opportunities for MAMA and in QEII, facilitating business ventures, managing functions, creative industry initiatives, shop profile and income as well as the customer's service and visitor relationship team. The customer service/retail generating business unit will be also critical as well to the success of the gallery.

The Curatorial team operates at an unprecedented industry capacity, developing innovative and unique exhibitions, managing an income generating touring program, facilitating exhibitions of National and International significance and growing the collection.

MAMA Director

MAMA Education Officer

MAMA Public Programs Officer

MAMA Curator

MAMA Exhibitions Coordinator

MAMA Exhibitions and Collections
Officer

MAMA Exhibitions and Collections
Officer

MAMA Creative Development and
Operations Coordinator

MAMA Customer Service Officer

MAMA Customer Service Officer

MAMA Customer Service Officer

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 meet monthly to select Exhibitions. The exhibition Calendar is often booked 2 or 3 years ahead of time.

MAMA has up to 10 spaces which mostly change over every 4-6 weeks. We can show approximately 50 exhibitions per year.

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.

Most exciting of all, Gallery 5 works are available for purchase.

Paul Ramsay Galleries

The Paul Ramsay Galleries is 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

The Brindley Family Galleries is a contemporary exhibition space 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.

Quest Gallery

The Quest Gallery is dedicated to the display of new media and installation art, from information and communications technology to virtual and immersive environments.

Touring Exhibitions

- Pre packaged and loaned from National Art Galleries or Regional Galleries. Can include group or individual artist's works eg. Archibald Prize, Art Express (HSC Year 12 Works)
- Pre-packaged from source, MAMA is one of many Galleries that exhibits visit.
- 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, remain for 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 from the Collection or from invited 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 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?

MAMA 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

Marketing:

- Images for marketing the exhibition are selected by the touring body or by AlburyCity staff, all images must acknowledge the artist and if applicable, the lending body.
- Exhibition advertised on:
- MAMA Website
- What's On Publication
- E Invites
- Accent
- Movie Theatres
- Banners/Flags
- Television
- Newspapers
- Art Magazines
- Hotels
- Banners

Reflection 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.

Notes

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.