

# Art Industry Contexts at the Murray Art Museum Albury

Aligns with the VCE Studio Arts Unit 4: Studio Practice and Art Industry Contexts  
Area of Study 3, Outcome 3



Murray Art Museum Albury - 2019 - Photo Jeremy Weihrauch

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## Art Industry Context

### 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.

## About MAMA

MAMA is a progressive and leading art museum in regional NSW. Since opening in 2015, it has earned a reputation for excellence in regional arts and become one of the most visited museums in regional New South Wales. It is located in the heart of the city of Albury and forms part of the QEII Square cultural precinct.

MAMA delivers an innovative and relevant artistic program that aims to express a multitude of voices in dialogue, and celebrates local, national, and international artists with a focus on living practitioners.

MAMA provides interpretive programs that reach out into our community and make a compelling case for the relevance of art to our lives.

MAMA manages the development, conservation and ongoing interpretation of the city's permanent art collection of over 2000 artworks and artefacts with strong representations of contemporary Aboriginal artwork, early colonial painting and 20th Century Australian photography. MAMA's broad regional catchment takes in both sides of the border, including North East Victoria and Southern Riverina in NSW.

Attendance at MAMA has been increasing. Immediately prior to Covid, the museum was on track to reach annual visitation of 100,000. MAMA is open 7 days per week, 362.5 days per year and presents an average of 1.2 public engagement programs per day of opening across schools' program, studio arts education, public programs, members events, commercial hire and community outreach programs. The Museum is funded by local government (75%), with government grants, commercial revenue (MAMA Store, MAMA Studio), and philanthropic support providing the balance of operating costs.

MAMA is owned and operated by Albury City Council and is committed to supporting the outcomes of Our Community Strategic Plan - Albury 2030. A skills-based Advisory Committee and the MAMA Art Foundation support the museum, ensuring community and sector input into the museum's direction.

Currently, the Museum is owned and operated by AlburyCity Council, however, Council resolved to transition the museum to an independent governance model. The transition to independence will ensure long term sustainability of the museum whilst retaining Council as its most significant stakeholder and funding source.

## Vision

To be a progressive art museum that enriches the cultural life of the Albury region and ranks among the leading art museums and galleries in Australia.

## Mission

To engage the power of art and artists to inspire, challenge, and strengthen our community through transformative experiences in art and culture.

## Principles

Excellence – excellence underpins all we do. We offer engaging and relevant art and cultural experiences through focused collecting, exhibition making, education and public programming. We work across disciplines and encourage excellence at all stages of artistic practice.

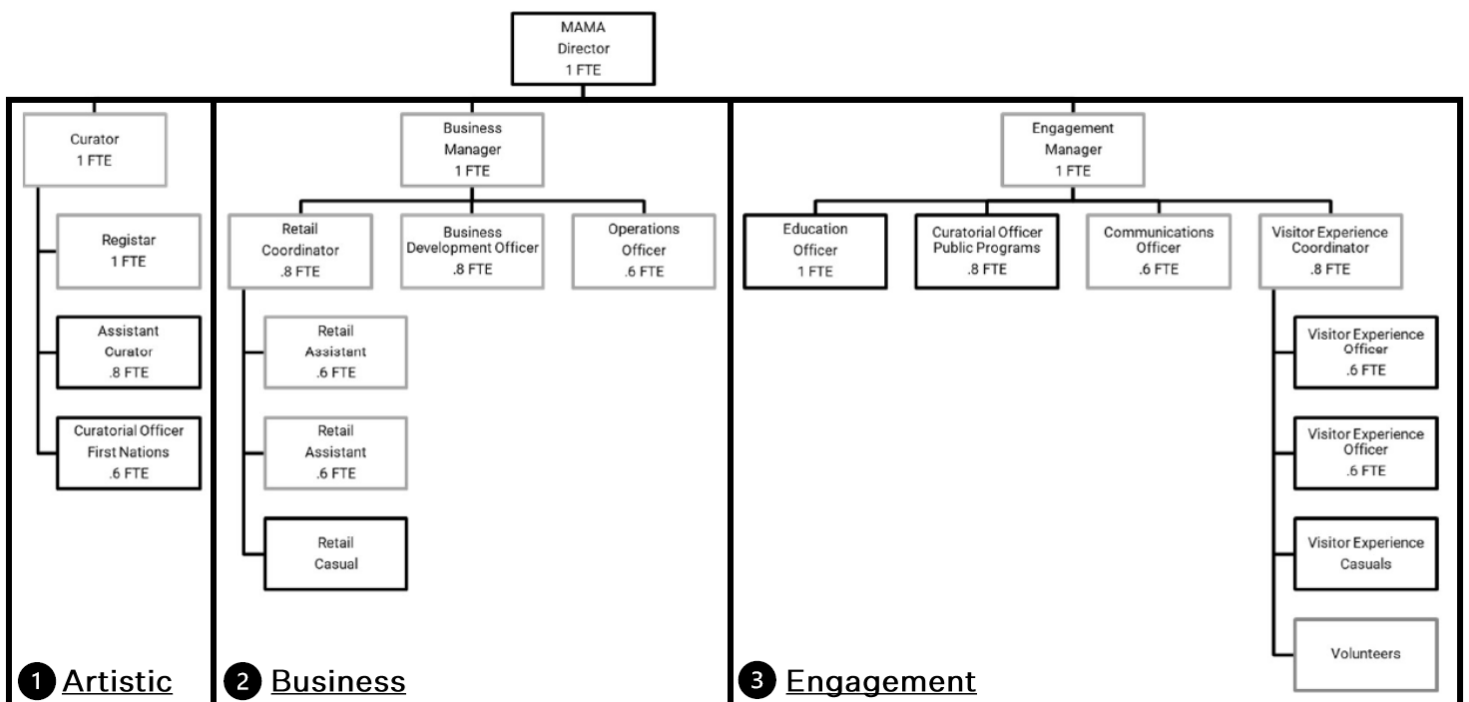
Responsive – we increase our knowledge by listening to artists and our community, by seeking and growing from feedback, and by embracing new ideas.

Collaboration – we believe in working together in a shared space of integrity and expertise in our museum, our community, and our sector. We value each other’s unique contributions.

Respect – we celebrate diversity and respect social justice principles including equity, fair access and participation. We believe that through art we can know each other and know ourselves

## Museum Staff

The MAMA staff oversee and implement the museum’s core business objectives: artistic programming under a Curator, community engagement under an Engagement Manager and business and operations under a Business Manager. The Museum staff deliver the museum’s core objectives: artistic programming is implemented by the Curatorial team, community engagement by the Engagement team, museum operations by the Business team.



## **Curatorial Considerations**

### **MAMA Collection**

The museum's collection started its visual art collection in 1974 when the museum took over as custodian and manager of the Albury Art Prize Collection.

Today, our collection contains almost 3,000 items. Photographs and works on paper are strongly represented, along with smaller collections of paintings, ceramics, bronzes, woodcarvings and sculptural pieces.

Our contemporary photography collection, which started in the 1960s and has grown to comprise over 600 works, is one of the most important of its type in Australia. It includes significant works by Tracey Moffatt, Olive Cotton, Michael Riley, Destiny Deacon, Bill Henson and Max Dupain. MAMA's National Photography Prize continues our acquisition of contemporary Australian works.

Other significant artist's works that have joined our collection recently include works by Lorraine Connelly-Northey, Brook Garru Andrews, Katthy Cavaliere and Treahna Hamm.

### **The Role of the Curator**

Curator: a keeper or custodian of a museum or other collection.

The MAMA Curator manages the exhibition program and exhibitions team. The Exhibition Team is made up of the Curator, Assistant Curator, Registrar and Assistant Curator - First Nations.

The exhibition program is planned over a year in advance

On occasion, guest Curators are invited to plan and deliver an exhibition as part of the museum program.

## Exhibition Preparation

There is a lot of work that goes into putting on an exhibition. Exhibition preparations begin with a concept and proposal.

Every exhibition is underpinned by a theme or idea that pulls everything together. Sometimes the link may be works by a particular artist, or a particular style or time, a art prize, or a similar theme or process.

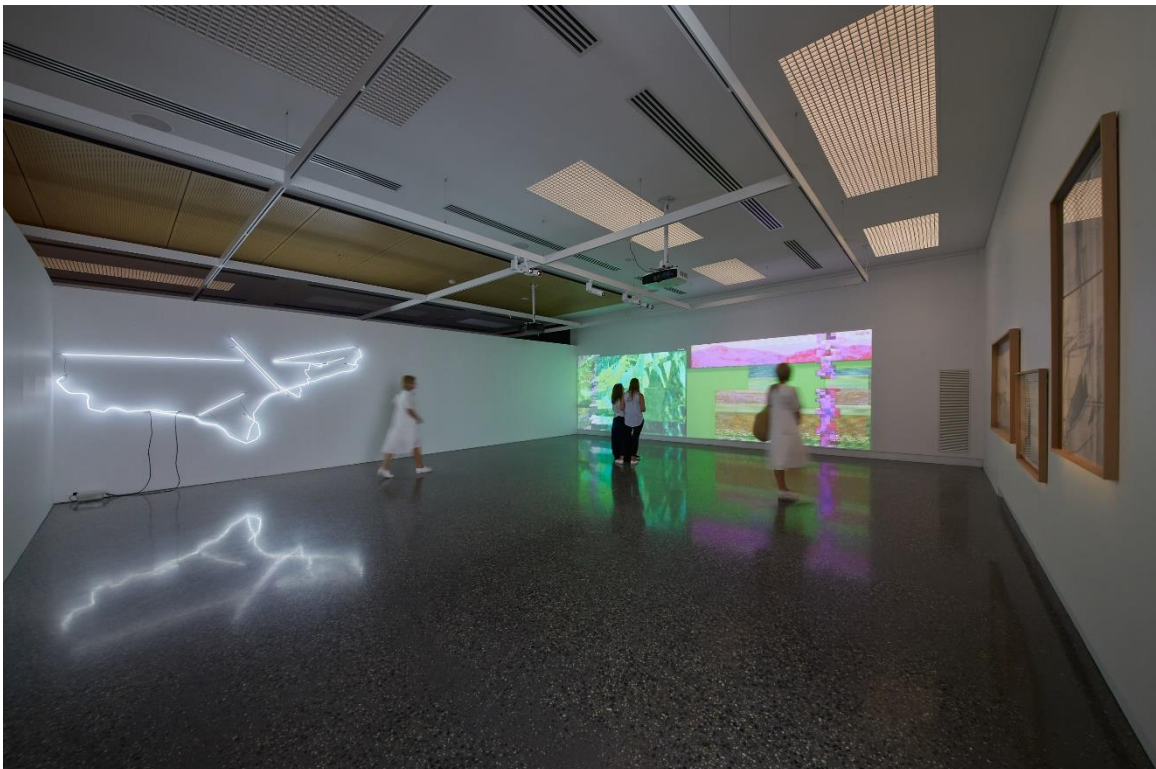
Artworks can be chosen to highlight reoccurring ideas, subject matter, or materials and techniques.

Once artworks have been selected, a plan is put together of how they will be arranged and hung in the space.

Museum staff work alongside subcontractors to install artworks for an exhibition. These people are specifically trained to carefully handle artworks, and build exhibition layouts

Staff and installers have a select amount of time between exhibitions to uninstall and then install the space. This can be anything between a few days to a few weeks depending on the exhibition and involvement required.

After install, lights are adjusted for the works and labels are installed.



James Geurts, Bogong Centre for Sound Culture, 2021, MAMA Installation View. Photo Jeremy Weihrauch

## **Exhibition Identity**

The identity and branding of a major exhibition is very important. It is often the first thing that a potential visitor will see and will play a part in their decision to come and see the exhibition or not.

Exhibition branding includes creating a visual style for the exhibition through use of title design, fonts, colour palette, and promotional images. This forms a basis for all collateral media that is created. A hero image can also be selected to capture the essence of the exhibition team and draw audiences in.

## **Didactic Text and Labels**

Didactic text helps the visitor to understand the themes and ideas that group the artworks in the exhibition. It provides an introduction for visitors in the space.

Artwork labels are sometimes used in exhibition spaces to identify works. These include the title, creation date, artist's name, materials used and information about the ownership of the artwork.

Some museums add different types of labels and text panels to increase engagement with the artworks. These might include kids labels, or extended information about the artist or artwork.

These texts may also appear in brochures, catalogues, or on the museum website.



## Case Study: Material Sound

### Exhibition Overview

Material Sound was an exhibition developed by the Murray Art Museum Albury together with curator Caleb Kelly That opened in February 2018. It brought together 6 contemporary artists who each create an experience of sound within installations and apparatus constructed from everyday materials.

Material Sound featured new commissions work by artists Vicky Browne, Pia van Gelder, Caitlin Franzmann, Peter Blamey, Ross Manning, and Eric Demetriou.

The exhibition opened with a festival of live performances which you can view here: <https://youtu.be/rNVqY8zZzuA>

The artists in Material Sound challenge the stability of materials in their practice. Handmade instruments and electronics, recycled electronic components, outmoded technologies, fake technologies, imagined sounds and silences will form a series of dynamic installations that challenge the way we think about materiality in a cumulative sound experience.

The exhibition subsequently toured around Australia to 10 different locations.

### Artists

**Ross Manning** is a Brisbane based artist. His work draws together everyday household items that produce light and sound. The objects, once removed from their intended function, create effects that are simple in form yet surprising in outcome. Coloured fluorescent tubes are spun by plastic fans, clock chimes are struck by spinning string and solar panels sound activated by the luminesce of a TV.

**Vicky Browne** is based in the Blue Mountains. Her practice is concerned with familial sound technology, music culture and consumption. Her sculptural objects seem to have come from an arts and crafts workshop rather than an electronics warehouse, for which doing rather than consuming was the key objective. There is a playful undercurrent to her work that addresses our use of technologies as a material that signposts popular culture.

**Pia van Gelder** is a Sydney-based electronic artist and researcher. Her work involves designing and building electronic instruments that are presented in performance and interactive installation contexts. Her works investigate our relationships with technology and energy. In Pia's performances with an analogue audio-video synthesiser, her compositional approaches are deeply rooted in the esoteric history of the electronic image and its harmony with sound.

**Peter Blamey** is a Sydney-based artist. His work investigates the relationships between people, technologies and their environments, often by exploring their related energies and residues. Peter's practice is typically grass roots and frequently involves establishing interactions between disparate everyday materials in order to produce performances, installations and other artworks that question accepted notions of connectivity, variability and usefulness.

**Caitlin Franzmann** is a Brisbane-based artist who explores contemporary art's potential to instigate change by way of critical listening, dialogue and self-empowerment. In reaction to the fast pace and sensory overstimulation of contemporary urban life, she creates situations to encourage slowness, mindful contemplation, and social interaction in both galleries and public spaces. These situations include conversation-based works and immersive sonic spaces such as wearable listening sculptures, architectural interventions and audiowalks.

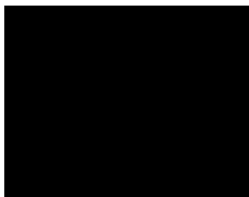
**Eric Demetriou** is a Melbourne based artist who creates work that incites a thrill-seeking experience flirting with trouble, danger and pleasure, through outcomes of kinetic sound-based sculpture. Eric's research focuses on connotations of noise being an undesired excess material, with a political economy that anticipates a reception of hostility. While mischievous behaviour functions with a similar anti-aesthetic and necessity for resistance, its reception is much less offensive and often even forgivable.

Eric gave a live performance at the official opening of *Material Sound* with Herb Jercher.

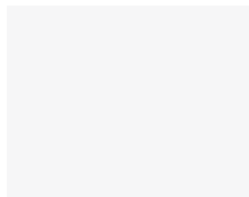
His work has been generously supported by Harps Australia.

### Exhibition Identity

The Material Sound Identity was created by Formist in collaboration with the Curator.



Black



White



Grey  
For digital mediums



Silver/Chrome  
For print and physical mediums



Metallic cover of Material Sound Catalogue

## Caitlin Franzmann

b. 1979, Gympie  
Lives and works Brisbane

*Drawn Together, Held Apart, 2017*  
Custom made table with inbuilt surface  
transducer speaker, LED lighting,  
proximity speakers, audio

**Rest your ear to the glass and listen**

## Pia van Gelder

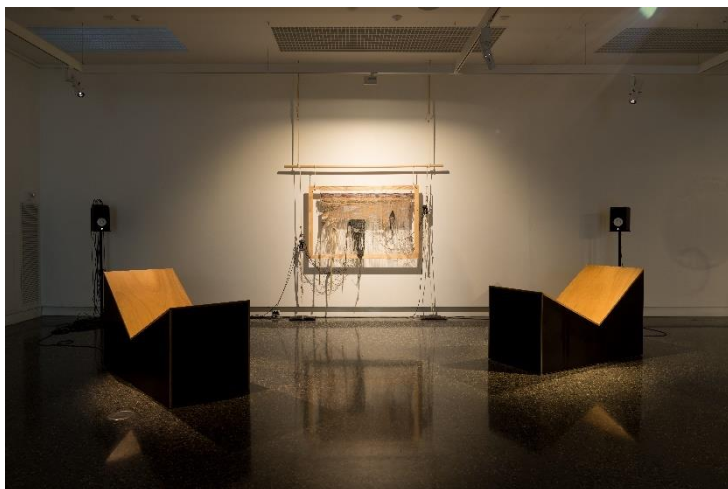
b. 1982, Sydney  
Lives and works Sydney

*Recumbent Circuit, 2016*  
Electronics, speakers, wood  
*Soft Synth No.1, 2018*  
Electronics, textiles, wood, speakers

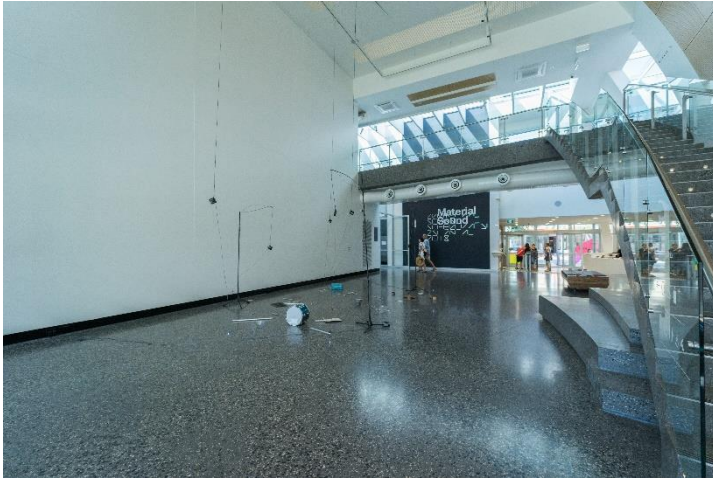
**This work is very fragile.  
Please interact with it gently and carefully,  
like patting a sensitive cat**

Install

Eric Demetriou, *Four Minutes and Thirty Three Seconds in Cat Years*, 2015. Photo – Michael Moran



MAMA Exhibition Documentation - Material Sound-42 Photo Tyler Grace



MAMA Exhibition Documentation - Material Sound-42 Photo Tyler Grace



Caitlin Franzmann - Live in Conversation - Opening Weekend - Jules Boag

## Exhibition Programming

Ross Manning (Bris)  
Ela Stiles (Melb)  
DJ Yoni (Syd)  
DJ Sister Cites (NE Vic)



## Material Sound Closing (dance) Party

MURRAY ART MUSEUM ALBURY

Saturday 28 April 2018  
5.00 - 10.00pm  
Free entry

MAMA

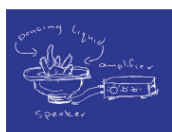
This project has been made possible by the Australian Government through the Australia Council, its arts funding and advisory body.

Australia Council for the Arts

Exhibition Partner  
Black Mountain College  
MUSEUM ARTS CENTER

## Material Sound

### Workshop series



**Playing with Sound**  
Saturday 14 April 2018  
10.00am - 11.30am  
Enter the wild sound laboratory of artist Vicky Browne! This playful workshop will include noise machine construction, messy sound experiments and artist demonstrations.  
Ages 5 - 11.  
Cost: \$10, includes all materials.



**Vegetable Synthesizers**  
Saturday 21 April 2018  
10.00am - 1.00pm  
Build your own bio-synthesiser using simple electronic circuits and vegies with artist Pia van Gelder.  
For adults and children.\*  
Cost: \$20, includes all materials.



**Seeing Sound**  
Saturday 28 April 2018  
10.00am - 1.00pm  
Learn how to transform household items into microphones and other electronic music devices with artist Ross Manning.  
For adults and children.\*  
Cost: \$20

\* adult supervision suggested for those under 8

T 02 6043 5800  
E [mama@alburycity.nsw.gov.au](mailto:mama@alburycity.nsw.gov.au)

MAMA

Murray Art Museum Albury  
546 Dean St, Albury NSW 2640  
[mamaalbury.com.au](http://mamaalbury.com.au)



**Programme**

**Opening weekend**

Friday  
9 February 5:30 pm **Exhibition Launch**  
Eric Demetriou

Saturday  
10 February 1:00 pm **at MAMA**  
Caleb Kelly  
Curator's floor talk  
Caitlin Franzmann  
all afternoon  
2:00 pm Peter Blamey  
3:00 pm Ross Manning

8:00 pm **at St Matthew's Church**  
Pia van Gelder  
guest artist Robin Fox

Sunday  
11 February from 11:00 am **at Noreuil Park**  
Riverside BBQ sessions

# Material Sound

curated by  
**Caleb Kelly**

**Peter Blamey**  
**Vicky Browne**  
**Eric Demetriou**  
**Caitlin Franzmann**  
**Pia van Gelder**  
**Ross Manning**

with **Robin Fox**

9 February  
– 29 April  
2018

This project has been assisted by the Australian Government  
through the Australia Council, its arts funding and advisory body.

Australia Council for the Arts

Exhibition Partner

**Black Mountain College**  
MUSEUM OF ARTS CENTER

**MAMA**

Murray Art Museum Albury  
546 Dean Street, Albury NSW  
mamalbury.com.au

## Exhibition Spaces

### The Paul Ramsay Galleries

The Paul Ramsay Galleries are our largest gallery spaces and hold our major exhibitions.

This space changes over approximately every 3 months.

### Zauner Family ANZ Foyer

The Zauner Family ANZ Foyer on our ground floor welcomes guests as they arrive to MAMA. It provides an extension to The Paul Ramsay Galleries and often features part of the major exhibition displayed across the two spaces.

### The Joss Family Galleries

The Joss Family Galleries on the ground floor of the Museum, is home to a changing display of artworks from the museum's permanent collection.

Exhibitions in this space are usually on display for approximately 6 months.

### Brindley Family Galleries

The Brindley Family Galleries showcase local artists and curators or artists and curators with a connection to our local area. These artists and curators are selected by a panel through the Museum's Open Call Program.

Each year, artists, artist groups, collaborative practitioners, curators and makers of all kinds are invited to apply during our Open Call. Artists from all backgrounds and levels of experience are encouraged to apply - senior artists, emerging, mid-career, self-taught, established and academic artists alike. The opportunity to present painting, moving-image, photography, mixed media, sculpture, performance, sound, text-based work, ceramics, object-based and conceptual practices is provided as part of the great breadth of contemporary art that we encourage, nurture, desire and celebrate.

### Maurice Chick and MacLeod-Miller Adamshurst Gallery

Maurice Chick and MacLeod-Miller Adamshurst Gallery showcases both established and emerging artists. This gallery often hosts solo exhibitions, as well as focused collection presentations and group exhibitions including RAW, our annual youth art exhibition.

Each year one of our Open Call artists is selected to exhibit in this space.

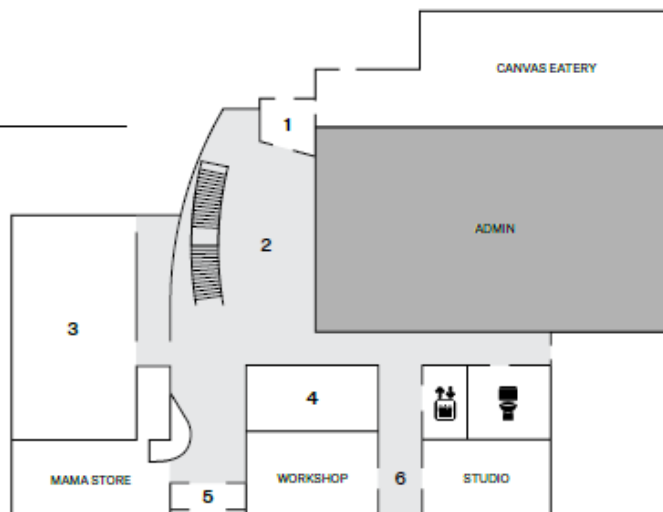
### Wonder Cupboards

The Wonder Cupboards are unique small spaces hidden behind doors throughout the museum. These spaces are curated especially for children. Artists are selected and commissioned to create new works for a 6 month long exhibition.

## Exhibition Spaces

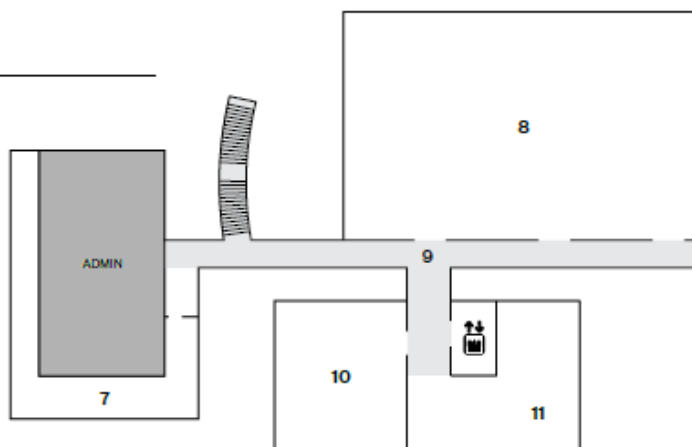
### Level 1

- 1 QEII Square Entrance
- 2 ANZ & Zauner Foyer
- 3 Joss Galleries
- 4 ACE Radio 2AY Boardroom
- 5 Dean Street Entrance
- 6 Commonwealth Growth Centre



### Level 2

- 7 James F Brooks Family Balcony
- 8 Paul Ramsay Galleries
- 9 Cominos Family Mezzanine
- 10 Maurice Chick Family & MacLeod-Miller Adamshurst Gallery
- 11 Brindley Family Galleries



## Exhibition Design Examples



Image Caption: Danica Chappell, *Thickness of Time*, 2018, MAMA, Photo Jeremy Weihrauch

Space: Zauner Family ANZ Foyer

Exhibition: National Photography Prize 2020

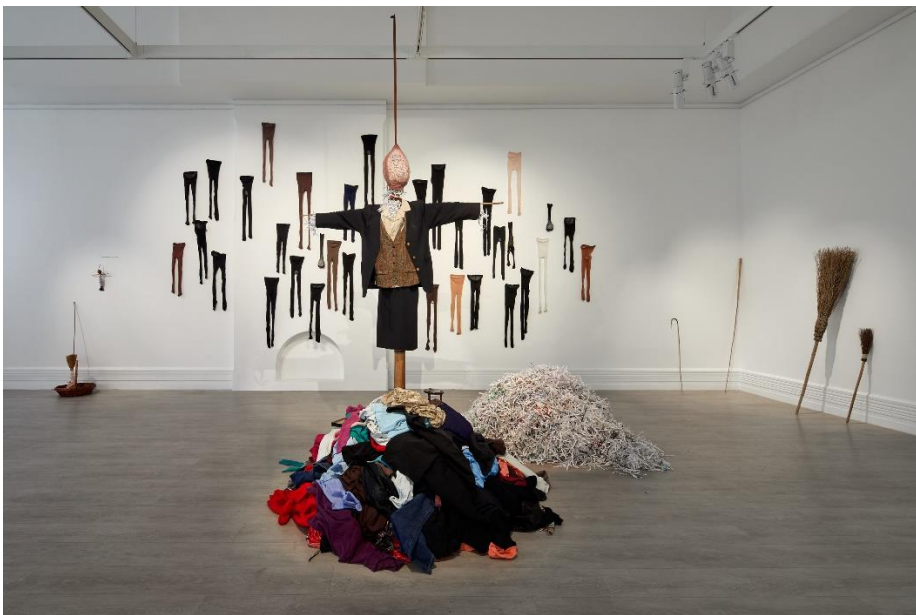


Image Caption: Katthy Cavaliere, *Empty Stockings Full of Love*, MAMA, Photo Jeremy Weihrauch

Space: Maurice Chick and the McLeod-Miller Gallery

Exhibition: Katthy Cavaliere, *Empty Stockings Full of Love*

## Exhibition Design Examples



Image Caption: Lorraine Connelly-Nortey, 'On Country', 2017, MAMA, Photo Jeremy Weihrauch

Space: Zauner Family ANZ Foyer

Exhibition: Lorraine Connelly-Nortey: On Country



Image Caption: Olive R Odewahn, A Country Life, MAMA Installation View, Photo Jeremy Weihrauch

Space: Brindley Family Galleries & Quest Gallery

Exhibition: Olive R Odewahn: A Country Life



## Exhibition Design Examples



Image Caption: Brook Garru Andrew, DIWIL, 2021, Installation View, Murray Art Museum Albury. Photo Jeremy Weihrauch

Space: Joss Family Galleries

Exhibition: Brook Garru Andrew: DIWIL



Image Caption: Year 12 Art Show, 2021, MAMA Installation View. Photo Jeremy Weihrauch

Space: Maurice Chick and the McLeod-Miller Gallery

Exhibition: Year 12 Art Show 2020

## Presentation and Conservation

Art Conservation is a practice of preventing damage that occurs to artworks and objects over time. This can be done through regulating lighting, temperature and humidity levels within the galleries and storage facilities. Preventative conservation also includes reducing the risk of other external factors impacting on the work, such as dust, insects, and visitors to the museum.

Curators, exhibition managers and gallery assistants should all have sound knowledge of the correct handling and basic conservation of artworks.

### Causes of deterioration of Art Works

- Inconsistent temperatures/humidity causing expansion and contraction of paper, ink, paint etc. causing damage to art works.
- 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.
- Types of paper used. Acidic paper and frame mounting causes artworks to discolour and yellow over time.

### Artwork Conservation

Alfred W Eustace is one of Australia's most admired landscape painters and a favourite in MAMA's Collection.

Join paintings conservator Emily Mulvihill as she explores the origins and unique qualities of these artworks, including a visit to the forest where Eustace picked his gumleaves. (11mins)

Watch Art Conservation: Alfred W Eustace with Emily Mulvihill here:

<https://www.youtube.com/watch?v=HTQLsoyT810>



Still from Art Conservation: Alfred W Eustace with Emily Mulvihill



## Lighting and Temperature

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 the Murray Art Museum Albury, our 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.

As with temperature and humidity, lighting can also affect artworks if exposed to high lux levels. Lux (lumen/square meter) is the measurement of the light intensity, the more intense the light, the higher the lux level. Lighting damage is cumulative and irreversible. However, by knowing how sensitive an object is to light, we can control the rate of damage by limiting its exposure.

There are 3 causes of light damage that need to be considered:

1. The amount of ultraviolet light in the source
2. The intensity of the illumination (how bright the light is)
3. The amount of time the item is exposed to the light source

These 3 causes of damage can result in the artwork fading over time.

Lux levels for different types of works.<sup>1</sup>

Level of Sensitivity	Type of Material	Suggested maximum lux level
Very sensitive to light	Paper (prints, drawing, manuscripts)  Watercolours, gouache and pastels  Photographs and films  Vegetable dyed material  Parchment and vellum  Textiles	50 lux

<sup>1</sup> [https://mgns.org.au/wp-content/uploads/2018/11/fact\\_sheet\\_light\\_damage\\_and\\_light\\_control.pdf](https://mgns.org.au/wp-content/uploads/2018/11/fact_sheet_light_damage_and_light_control.pdf)

	Plastics and rubbers Natural history specimens Dyed leather	
Moderately sensitive	Oil, tempera and acrylic paintings Timber Bone, ivory and horn, Undyed leather Archaeological materials Oriental lacquer (Urushi) Painted or lacquered metals	200 lux
Insensitive	Metals Stone Ceramics Glass	although light levels are not an issue, it is suggested that an upper level of 1000 lux is used indoors

## Marketing and Promotion

Marketing and promotion of exhibitions, programs and events is strategically targeted towards audiences and members of our community that may be interested in the themes or ideas being presented.

We communicate to audiences in the following ways:

- Electronic Direct Mail marketing (EDMs) – newsletters and invitations.
- Social Media: Facebook, Instagram and Youtube
- MAMA website – mamalbury.com.au
- Articles and advertising in newspapers, such as the BorderMail
- Advertising and interviews on radio, such as ABC Goulburn Murray
- Advertising in Arts or Cultural magazines and journals including Art Guide, Art Monthly, Vault etc.
- Street flags and banners
- Printed museum guides
- Hoarding on Dean Street facade
- Tourism brochures – official visitor guides
- Press releases

New South Wales

### MURRAY ART MUSEUM ALBURY



MURRAY ART MUSEUM ALBURY (MAMA) is a vibrant contemporary art museum in regional New South Wales. Having undergone a major redevelopment in 2015, the museum has reopened with an emboldened vision for creating a cultural destination in the heart of the Murray, on Wundijeri Country. Underlying this vision is a belief that art and artists have the power

to inspire, challenge and strengthen the community. MAMA is contemporary and experimental, an attitude that developed long before the redevelopment, both out of a desire to explore new ideas and a need to be resourceful. The resulting program is a mix of self-curated exhibitions alongside touring exhibitions from state and national museums and galleries. Importantly,

the museum maintains a permanent space for regional programming. The permanent collection has a strong focus on photography, developed through acquisitions from the biennial National Photography Prize. It includes over 2,000 works by a number of significant Australian artists.

**AWARDS**  
Founded in 1983, the MAMA Art Foundation National Photography Prize is one of the country's longest running celebrations of photography. The acquisitions, biennial award celebrates all explorations of the medium, from traditional forms of light-based, chemical production through to hybrid and expanded fields of photography and image-making. The next event will take place from April to June 2020.

**EXHIBITIONS**  
2019, MAMA will be the first regional institution to see an extensive range of work from one of Australia's foremost living artists and a pioneer of contemporary painting. *I am the old and the new*, an exhibition developed by the Museum of Contemporary Art and the Art Gallery of South Australia. The



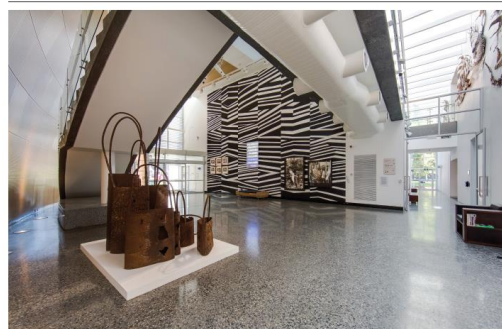
**MAMA**  
CONTACT  
545 Dean Street, Albury NSW  
02 6043 5800  
mamalbury@mama.org.au  
mamalbury.com.au  
@mamalbury  
#mamalbury  
Open: Mon - Fri 10am - 5pm  
Thurs 10am - 5pm Sat - Sun  
12pm - 4pm  
Admission: Free

ABOVE: Front entrance to MAMA.  
BOTTOM: Vicky Brown, *Concave*, 2015, new material found.  
MAMA, installation view. Photo: John King  
Photo: James Gifford  
OPPOSITE: MAMA hope opening  
2015, featuring Louise Corneley  
Hartley and Brian Andrews.  
Photo: Simon Gulligan  
Courtesy: the gallery

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"Metropolitan areas don't have a monopoly on the creation of new ideas and art. There's room everywhere for that kind of practice to take place. MAMA provides opportunities for the generation and presentation of new ideas. We embrace the space that we can offer for that generative process, which can sometimes feel constricted in major cities."

BREE PICKERING, DIRECTOR



exhibition is an opportunity to see an extensive range of work from one of Australia's foremost living artists and a pioneer of contemporary painting. *I am the old and the new*, an exhibition developed by the Museum of Contemporary Art and the Art Gallery of South Australia. The

from 14 March to 9 June 2019.  
In September, the gallery will show *Pay Attention*, an original exhibition that will draw upon two distinct modes of artistic operation:

that of that observer and the agkition: the artist who pays close attention and the artist who demands audience pay attention. The exhibition will include major works by some of the late 20th

century's most significant and inspiring artists, drawn from collections across the country. *Pay Attention* will exhibit at MAMA from 11 September to 8 December 2019.

**FACILITIES**  
• Cafe  
• Free guided tours  
• Gallery shop  
• Historic building  
• Wheelchair access

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## Art Collector Feature, 2018

April

MURRAY ART MUSEUM ALBURY  
Museum Guide

MAMA



Museum Guide, 2021