



Educational notes for Studio Arts.

Unit 4: Studio production and art industry contexts

Outcome 3

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.

- *Study Design for VCE Studio Art*

Ten Cubed Collection.

Our Name:

- Ten year project that started with the first purchase of artwork in 2010
 - Minimum of ten artworks per artist
 - Featuring a “Top Ten” group of artists for exhibition (although many more artists are collected in less depth and only seven selected so far).
- 10 x 10 x 10 = Ten Cubed.

What we are:

We are a philanthropic organisation (not for profit) directed and owned by Dianne Gringlas. We have a privately owned collection of artworks, selected by Dianne and her sister in law Ada Moshinsky (curator) that is freely available to the public for viewing at no cost.

We aim to bring contemporary art to the public, support the artists and galleries we love through purchasing and promoting their works in our space.

The model is based on galleries such as Lyon House, White Rabbit and MONA (although some of those galleries charge admission).

Dianne and Ada make the big decisions about the direction of the gallery and have to approve all final purchases.

The day to day running of the gallery, education programs, public relations, maintenance of the website/social media, storage, exhibition setup, cataloguing of art, keeping of financial records and communications is done by the manager Adam Siddaway, with the periodic assistance of two volunteers.

We select work from mid-career artists represented by established and reputable commercial galleries whom we work closely with in the set up and exhibition of artists. The artists need to have proven ability and commitment and the work is selected in depth from multiple exhibitions at commercial spaces at the time of their showing. We are interested in the contemporary and do not collect older works.

There is no formal “purchasing policy” and all purchases are at the discretion of Ada and Dianne.

At the end of the ten-year project, we will re-assess our concept.

What we are not:

A commercial space:

Galleries such as Anna Schwartz, Dianne Tanzer, Karen Woodbury and Murray White Room all are galleries that exist to exhibit work for sale. These galleries take a percentage of all



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sales, the selection of work is very much down to whether there is a market for that particular style of art.

An artist run initiative:

Spaces such as 69 Smith Street are run by artists for artists. The work is predominantly emerging artists (new/young artists), that will pay a fee to exhibit in a space. That money goes back directly into the gallery costs and they do not run at a profit. Usually the gallery itself does not take a percentage of sales for the work.

A public gallery:

Public galleries such the National Gallery of Victoria and Monash University Museum of Art rely on government/educational funding. The purchasing of works is highly regulated with ultimate decisions about the collection and exhibition resting with a board of directors.

The exhibition space:



The exhibition space is a long open space that is two stories in height called “the main atrium”. The walls are by default white but depending on the exhibition/works, they can be colour painted.



The lighting system is an Erco lighting system. This is made up of lights along a rail suspended above the space. The lights are designed with removable lenses so that you can change it from Wash to Wide to Large Spot to Tight Spot. The rails have two wires, one for power and one for a local area network connection. The lux is controlled for each individual light via a computer and the lights have a timing sequence (so that all lights are out on closing etc).

The space is temperature controlled. However, we do not have humidity control or any particular pest control in the space.



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Although there are hang rails installed in the space, we do not use them (aesthetic choice). We prefer to install directly, using screws/nails etc and then patching and painting the walls after each exhibition.

Storage:



We have a commando storage system installed. This consists of large vertical wracks that slide out on rails with s hooks and flat hooks holding the 2D work onto it.

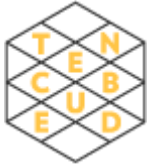


Smaller 3D works are stored on shelving; larger works that are more fragile are stored in packing crates/boxes.



The storage room is accessible via a specially constructed lift with padding and a removable roof for the transport of large works.

The storage room is temperature controlled, but there is no humidity or pest control system in place.



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Exhibition:

Every exhibition at Ten Cubed is done in close conjunction with the artist and the gallery that represents them.



For example, the Tim Silver exhibition took months of planning.

Initially, Tim came to the space with his friend Alexie Glass-Kantor (Curator, former director of Gertrude Contemporary). They discussed different ideas with the manager and settled on the notion of painting the top of the long walls a dark grey to create a sense of “pressure” onto the works.

After that Tim flew in again, this time with Sally Breen (Director of Breenspace, the gallery that represents him) for a meeting with all the Ten Cubed Staff to discuss publicity, costing etc.

The space was painted using professional contractors according to Tim’s wishes.

A freezer unit was hired to store one of Tim’s sculptural works, until the unveiling at the “Drinks with the artist” night (a week or so into the exhibition).

A few days prior to the opening of the show, Tim came to Ten cubed again for a day with the manager, placing the work in different positions around the space.

The next day he came in, changed the configuration to its final placement, and with the assistance of the manager and a professional installer, we hung the work.

The work is hung with uneven spacing (per the artists request) along the right hand side of the above image.

The usual median line for hanging is 155cm, however, the work is hung slightly lower (according to the artists wishes) at 148cm.

When the works were up, we adjusted the lighting in the space to a dimmer setting until Tim was happy with the result. The lights (LED 27W **1740lm** 3000k warm white) were set at 50.53%

Publicity:

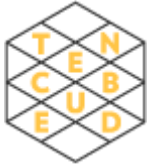
We have been lucky to get outstanding publicity for this exhibition. Originally, we had a part time PR person, however she resigned close to the beginning of this exhibition and all PR was taken over by the Manager.

As usual we had listing in Art Almanac and Art Guide (with images).

Additionally, we had an interview with Stephen Crafft that was in the Age, an interview for Art and Australia and an interview for Art Collector magazine.

We have updates on our website, a facebook and a twitter account and we email invitations and newsletters to our subscribers using a program called mail chimp.

We published/printed promotional cards (which we do for every exhibition). The selection of the image is down to the representational gallery/artist as is the blurb about the artist. The



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work selected for this promotional card was chosen for its simplicity and impact, alongside the fact that it is amongst the very latest of Tim's work in the show.

Alongside this, we used a company called Traces Films to do a short documentary film, interviewing the staff at Ten Cubed, Tim Silver, Sally Breen and exploring Tim's working practice. This film is on the website, social media sites and has been sent alongside press releases to selected media bodies.

A copy of the film is on in the atrium on a small flat screen tv.



Image used on promotional card.

Further information:

It is worth reading the assessment reports on exams released by VCAA. This contains detailed information on the past years exams written by those that assess and mark the exams:

<http://www.vcaa.vic.edu.au/Pages/vce/studies/studioarts/exams.aspx>

Example:

This question asked for a discussion of how artworks were presented and promoted in different exhibition spaces students had visited. Many students had clearly been to view artworks in a range of spaces and had excellent knowledge and understanding of how the artworks were presented. The more successful responses used appropriate terminology to discuss how exhibitions were displayed; the less successful responses simply described what could be seen. For example, some students had visited the Napoleon: Revolution to Empire exhibition at the National Gallery of Victoria and discussed presentation at a high level, giving intricate details of, and explaining the focus of, each room. These students often referred to the aim of the exhibition and how this was reflected in the presentation of the artworks. Discussion of presentation was attempted by most students, but often with minimal discussion of the details of each space. Comments such as the walls were all white and the works were presented at eye level gave little insight into a specific exhibition space. Some students discussed wall colour but provided no clear sense of a room or purpose built space, positioning or grouping of artworks, curatorial intention, exhibition design, lighting or ambience of the space at the time of their visit. Terminology relating to framing, spacing, salon style, museum style, and thematic, chronological or medium-based hanging was rarely encountered. Discussion of promotion was often limited to a one sentence generic response mentioning things such as flyers, brochures, banners, websites, social media, TV or word of mouth. Very few students mentioned the role of a publicist, gallery budgets or sponsors in relation to the promotion of large exhibitions. High scoring responses came from students who gave more details and discussed methods that were unique to the exhibition they visited. Naming the newspaper or art magazine that carried advertisements, mentioning where brochures were displayed or giving details of a radio program that reviewed or advertised an exhibition were often mentioned in high scoring responses. A few students named an artwork from the exhibition and explained how the image was used for promotional purposes.

It is a requirement of the VCE Studio Arts Study Design that students visit at least two art exhibition spaces during their current year of study.

The following is a good response.

Glasson's Art World, Shepparton, Vic.

Glasson's Art World is a commercial gallery that sells a variety of art works and forms. Shelves are used in the middle of the space for textiles and homewares while artworks like paintings are hung on the walls. No consideration is given to the placing of artworks and they are put 'wherever they fit'. Hung works are not hung at the same height with nails in the walls put in at random. Jewelleries are displayed on racks and sometimes in cases. The space itself is cramped and careful navigation is needed. Promotion is done by email, newsletter and word of mouth and the owner sometimes 'piggybacks' on other exhibitions in the area.