

Mildura Arts Centre
Travelling Exhibition
Education Resource



Art Case at Mildura Arts Centre

This document supports student's knowledge and skills for Visual Arts in Levels 9 and 10. Students analyse and evaluate artworks and exhibitions and discuss how ideas and beliefs are interpreted by audiences.

Teachers may adapt this resource to suit other year levels. **Explore and Express Ideas:** Explore how artists manipulate materials, techniques, technologies and processes to develop and express their intentions in art works (VCAVAE041).

Present and Perform: Create, present, analyse and evaluate displays of artwork considering how ideas can be conveyed to an audience (VCAVAP044).

Respond and Interpret: Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences (VCAVAR045).

Art Case is a touring exhibition of artworks selected from the Mildura Arts Centre Collection. It provides a practical opportunity for students and their teachers, as well as the broader school community, to engage with authentic artworks in an exhibition located within their school.

Through experiential learning students' gain understanding of the components relating to the display of art in an exhibition, as well as the consideration of future career possibilities related to the creative sector more broadly.

Elements of this exhibition include:

- Curating an exhibition
- Planning and preparation of gallery spaces
- Display and install of artworks
- Care of artworks and condition reporting
- Monitoring the exhibition space and maintaining the security of artworks
- Hosting an exhibition opening
- Marketing the exhibition and attracting audiences
- Programming for exhibitions
- Deinstall and return of artworks

Art Case artworks have been selected on the basis of them being contemporary artists living in or having studio practices within the Sunraysia area. These artists are James Baxter, Christine Fox, Piero Clemente Garreffa, Rhae Kendrigan, Dimitri Nickas and Frank Zappia. The participating artists were all keen to be involved in this project.

Artworks include both two and three-dimensional artworks. The largest of the works are 30 x 40 cm, and 32 x 33 x 13 cm. Artworks are transported in two wheeled cases for easy and safe transportation between Mildura Arts Centre and the school.

Themes these artworks explore include identity, portraiture, animals, history, family and colour. Students can broaden out the display and emphasise themes by including a selection of their own original artworks that enhance the classes' curatorial vision for their exhibition.

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Look out for this symbol through this resource to learn more about the safety and security of artworks.



Checklists with these can be used as 'to do' lists for students to work through.



Teamwork

It takes a team of people working at a gallery with different expertise, skills and knowledge to be able to successfully put together an exhibition. For this exhibition the teacher may divide students into teams for each of these roles. With everyone having regular meetings to report to each other where they are up to with the planning and development of an exhibition. This is how people work together at a gallery, and they often have multiple roles and help other teams.

Everyone working together towards an exhibition need to work in consultation with each other and meet regularly so the teams are aware of each other's work. In your school, students may work between teams to ensure everyone is kept engaged and contributing towards the finished exhibition.

Let's look at some of the roles that are important in working towards an exhibition which will help with understanding the scope of each other's role in the display. The teacher might assign these roles, with students working in teams.

Director

The teacher's role could be likened to that of Director. It is the Director who has the final oversight on everything at a gallery. They are in control of allocating staffing, resources and budgets. They usually have the final say over how things will be in an exhibition, and it is up to everyone else to work within those constraints.

Curator

The Curator's role in an exhibition is important, as they oversee everything to do with the creation and design of an exhibition. They decide on the themes, look and experience of an exhibition. They select the artworks and determine how they will be ordered, and decide the groupings of works that enhance each other. Curators think very deeply about an exhibition and write wall labels and interpretive material to help the visitors to the exhibition understand and learn about it. Because of this, they usually also give the exhibition its title. Curators are usually responsible for the administration of exhibitions like writing contracts and working with the artists to make sure their ideas align with how the artists want to see their artworks displayed. In this case some of that work has already been done for you by the teacher – but it is still worthwhile to be mindful of it.

Registrar

The Registrar ensures the artworks leave the exhibition venue in the same condition that they arrived. This means reviewing the list of artworks included in an exhibition, then carefully examining the artworks on arrival by doing Condition Reports. It is difficult if an artwork has been damaged as everyone needs to protect the exhibition venue's reputation and hope that it will be able to borrow artworks again in the future.

Exhibition Manager and Installation Crew

The Exhibition Manager works with the Installation Crew to remove the artworks from their crates to put the artworks on display in the gallery space. They work closely with the Registrar so artworks can have Condition Reports completed. They also work according to the Curator's plans, preparing walls and plinths so they are clean and ready to place the artworks. They also check the works during the exhibition ensuring they are clean and tidy. Then at the end of the exhibition, and after the Condition Reports are completed, people in this team will repack the artworks into the crate ready to return to Mildura Arts Centre.

Marketing and Communications

The Marketing team oversee the advertising and promotion of the exhibition. Their work starts well before the exhibition opening, and works closely with the Curator so together, they can select good promotional material including photographs of artworks and texts. Marketing write Media Releases so that local newspapers will want to write and publish a story about the exhibition. They are also responsible for the planning of the exhibition opening. This means distributing invitations, organising catering and guest speakers. They also have to work within their budget to generate advertising, such as posters that may be printed or go on the school's website and social media. They try to attract as many people as possible to the opening, and visitors to the exhibition during opening hours.

Visitor Services

Visitor Services is the team of people who monitor the exhibition while it is open to the public. The most successful Visitor Services staff have fantastic customer service skills. They are friendly and like to talk to people about the exhibition. The Curator will meet with them prior to the exhibition opening to tell them what the main ideas and themes are in an exhibition. That way, they can help the visitors to learn more about the exhibition. Visitor Services staff also ensure people know not to touch the artworks. They do this in a friendly and positive way so as not to make anyone embarrassed for doing the wrong thing. If an artwork is damaged it is often the Visitor Services team who are first to notice. They must report this to the Director and Curator immediately.

Public Programming

When the exhibition is open for visitors the Public Programming team will think of ways to encourage visitation to the exhibition. Like Visitor Services they need to know early what the exhibition is about so they can plan programs during the exhibition. These might include Curator or Artist presentations, artmaking workshops or school class visits. Public Programming staff sometimes write education kits or worksheets about artworks or provide family activities such as Eye Spy that encourage people to look closely at the artworks in the exhibition.

Planning and Preparation for your Exhibition

Completion of the Loan Agreement

Just as Mildura Arts Centre needs to ensure any artworks borrowed from lenders including artists, artwork owners and other galleries or museums will be looked after and displayed according to museum protocols for the care of artworks, the teacher overseeing this exhibition must complete a Loan Agreement. This Agreement outlines Mildura Art Centres expectations for how the **Art Case** artworks must be looked after whilst in the schools' care.

Whilst Mildura Art Centre is aware that schools are unable to provide museum quality conditions for the display of artworks, such as climate control or meeting light control specifications, there are many things the school can do to ensure the safety and security of the artworks whilst in their care. This is important because there are other schools waiting for the artworks when you are finished.

See the Loan Agreement on page 17.

Planning

Prior to **Art Case** artworks arriving at your school, consider spaces that would be suitable to display the exhibition.

It is always helpful to visit exhibitions at local galleries or cafes to help inspire you. When visiting exhibitions consider aspects of the exhibition such as lighting, signage, wall colour, labels and the way that the artworks are laid out on the walls and in the space.

The following questions are good prompts for you to consider:

- Could you tell if the artworks were displayed in a particular order?
- Did special lighting draw attention to or enhance artworks?
- Were there any artworks that may have been difficult to display?
- Did the gallery create emphasis on any particular artwork?
- How did the gallery prevent people from touching the artworks?
- Would a person with average or slightly poor eyesight be able to read the labels for the artworks and any educational (interpretive) wall texts?
- How did the gallery promote the exhibition?

Selecting Your Gallery Space

Location

The area you select should take into account:

- Easy enough access for both students and visitors to view the exhibition.
- Adequate security to ensure that the room is always supervised or locked.
- Adequate lighting for viewing with protection from direct and indirect sunlight.

- Free from dust, water or any issues with the building whereby weather conditions could potentially damage artworks.
- Is not a high traffic or low security area where artworks may be vulnerable.

Number of artworks

There are six artworks in **Art Case**. Four paintings and two sculptures. The paintings will hang on walls and sculptures will require plinths or tables to support them.

Will you add any additional artworks by students? If so, how many?

Exhibition duration

Ensure that the gallery space selected can be utilised for the entire time of the exhibition including set up, take down and the packing of the artworks. Be sure to use the systems at your school to reserve the room. Everyone working towards the exhibition will need to know these dates.

Curating and Designing Your Exhibition

The way that you present the work in the exhibition will impact on your audience and the work itself. It is important to work on the design and plan for the exhibition. Draw a plan of your space, taking into account any architectural features, windows or doors that you need to plan around. Make some photocopies of the floor plan and small versions of the artworks to be included in the exhibition so the Curator can start to plan the artwork placement, overall design and layout. This is how many Curators plan out their exhibitions.

If sculptures are to be placed on a bench or table, determine what kind of surface you think they should be put on and what is a good height for them and prepare it. Check whether you will need to make any alterations, this is the time to do them.

The Curator's finished Exhibition Plan will be a guide for the Installation Team but be prepared to adapt when the artworks arrive in the space.

Condition Reports

Condition Reports are important checks that state what condition the artworks were in at the beginning of the exhibition and again at the end. Condition Reports help Mildura Arts Centre keep track of the condition the works and able to determine at what stage any damage may have occurred to artworks. It may also provide a conservator clues about the best way to treat the artwork.

The Condition Reports must be completed as soon as the artworks have been unpacked. At the end of the exhibition, Condition Reports need to be completed. These are located in the Condition Report folder which travels with the artworks. Please use a pencil.

Below is an example of the Condition Report. Space has been allowed for Condition Reporting when the artworks are Incoming (being unpacked at school) and when they are Outgoing (being packed ready to return to Mildura Arts Centre). This process ensures that the artworks receive any conservation attention that they may require throughout their travels. A Condition Report needs to be completed for each artwork.

Condition Report	
Artist name	
Artwork title	
Year artwork created	
Type of artwork	
Dimensions	
School	
Student name	

	Incoming	Outgoing
Date (of report)		
Material/s		
Brief description		
Dirt and grime		
Insect damage		
Stains and accretions		
Cracks		
Chipping		
Scratches/abrasions		
Other		
General comments		
Name		
Changes	No change	No change
	Change	Change
Teacher		

Unpacking Artworks from Art Case

Guidelines for Handling Artworks

Artworks must be handled with great care.

Prepare for opening Art Case by becoming familiar with the artworks in Art Case.

You must prepare the area where the artworks will be displayed. Furniture may need to be rearranged or moved, and the space cleaned.

! Getting ready to unpack and handle artworks

- Unpacking of the artworks should be done in the exhibition space or as close to the exhibition space as possible.
- Remove any jewellery or other items that may damage artwork or cause injury to yourself when handling the artwork.
- Remove any food or drink from the area the artworks will be unpacked.
- Wash your hands with soap and water, then pat dry so they are clean.
- Prepare by having the supplied Nitrile gloves on hand.
- Prepare a space to unpack and place the objects on tables in or as close to the exhibition space as possible.
- Ensure that if you have to move an object any distance through doors etc. that you have already walked the path to the installation area without the artwork to note any obstacles or difficult areas where help will be needed (e.g. opening doors, etc.).

! Carefully remove the artworks from the packaging materials

- Handle one artwork at a time.
- Handle objects as little as possible.
- Be careful and confident when handling artworks.
- Ensure that you know your own strength and familiarise yourself with what must be moved.
- Return packaging materials neatly back into the case to make the packing up of the exhibition easier.

Locate the installation instructions that accompany each artwork. These are located in a separate folder, and will also indicate any support requirements (e.g. Hooks, screws, pins, etc.).

Refer to the Exhibition Plan to place the artworks into their position. For now, this just means leaving paintings leaning against the wall and on the supplied carpet squares. When all of the artworks have been put in place, the Curator and Director should take a long look to make sure they are satisfied with the Exhibition Plan. It is not unusual for

artworks to be moved into different positions at this point. You may need to move artworks around to ensure the exhibition is well organised and balanced.

Consider what type of hanging system you will use to hang the paintings. You can use the hooks and other hardware supplied, you may need to have purchased something beforehand or made arrangements with Mildura Arts Centre staff.

Then you are ready to go ahead and hang the artworks in place. Remember artworks are often best displayed at eye level. Think about what that height might be for the students at your school. You want as many people as possible to be able to see the artworks easily.

Final tidy and cleaning the space

Remove all items used to install the exhibition and clean up any mess. Ensure that all packaging material is returned to the crates and that these are stored in a safe place.

Wall labels and didactics

A wall label provides the viewer with information about the artist and artwork. Each artwork will have its own wall label included in the case. Consider where the label should be placed in relation to where the artwork is located. Galleries maintain consistent labelling, with artworks placed to the side of the work in a visible, though not conspicuous place. The label should be stuck with reusable wall adhesive (e.g. Blu Tack).

Your exhibition is now ready to be enjoyed!



Unpacking and handling guide



1 Always hold case handles with two hands and firm grip.



2 Lift the case with two people - one at each end, making sure to have a firm grip on the handles. Lift with bent knees.



5 Open each case slowly and carefully.



6 Always put on the Nitrile gloves provided before handling the artworks. Never use bare hands!



9 Carefully remove packaging from each artwork, being careful not to damage or tear.



10 Carefully fold up the packaging for each artwork and place it back into the space the artwork came from.



13 Please be careful handling the sculptures as they may be heavy.



14 Always handle artworks and sculptures with two hands.



3 Gently place cases onto a clean, stable surface.



4 Unlock all 5 clips, one at each end and 3 across the front.



7 Gently lift each artwork out of the case using two hands.



8 Using two hands, gently place artworks on a clean, stable surface.



11 Artwork case contains two layers with 4 artworks in total.



12 Sculpture case contains a single layer with 2 sculptures.



15 Frank Zappia's sculpture is in two pieces - the base and sculpture - carefully place the sculpture onto its base.



16 Place the 3D artwork on a safe surface in its upright position.

Marketing and Promotion

When art galleries present exhibitions they attempt to attract as many visitors as possible. It is, therefore, worth thinking about some of the reasons why people visit art exhibitions:

- They have a general interest in the arts and want to educate themselves about art.
- They have a special interest in the subject matter or themes in an exhibition.
- They may follow the artists' arts practice.
- They may be interested in the medium, or materials the artist uses.
- They may know the artist involved.
- They visit galleries as a form of relaxation or for social reasons with friends and family.

Your Marketing and Communications team will need to come up with a Marketing Plan to outline how they are going to promote the exhibition to their school community. They probably won't have very much or any money in their budget to create the same marketing materials galleries generate, so will need to come up with some creative ways to attract potential visitors' attention.

The Marketing Plan needs to be planned well in advance of the exhibition opening, to take advantage of as many opportunities as possible to promote the exhibition. The Marketing Plan will cover the Tasks to be completed, the Name of the person who will be responsible, the Date the task must be completed by. This will impact on the work of all the other teams working on this project, so it is worth sharing with everyone working on this exhibition.

Ways to promote your exhibition

There are many different ways to promote an art exhibition. Here are some examples you can use to promote your exhibition.

- Invitations to the exhibition opening or other special events
- Posters, flyers and/or postcards
- Emails and e-newsletters
- Advertising on radio or television
- Media Release inviting journalists to write about your exhibition or interview key people
- Social Media, Facebook, Instagram, Twitter, TikTok
- Advertising on websites
- Other

Reach your audience

Think about the people and communities who might visit your exhibition. This could include:

- Students at the school, during lunch time or recess
- A system for teachers to schedule an excursion with students
- Families, care givers, other relatives, neighbours and friends of the students
- Teachers
- Parents and friends' associations
- Others

The next step will be to think of ways you can reach these people to promote your exhibition. The Marketing team could for example, develop an attractive invitation or poster to use on the school website, or e-newsletter.

Some other things to remember relating to any material produced to promote the exhibition:

- Have 'fresh eyes' proofread any promotional material before distributing.
- Make sure you are complying with copyright information.
- Make sure enough notice is given for people to plan to attend.
- You have a list of people to invite and their contact information so you can share the invitation. Will you be emailing the information or posting? Both? Mildura Arts Centre would love to receive an invitation to your exhibition, so please add us to the list.

Using images in the promotion of exhibitions

It is a good idea to select an image to promote your exhibition. The Marketing Team will work with the Curator Team on this. The image could be one of the works from Mildura Arts Centre or a student's artwork.

Artworks used to promote an exhibition must always be credited to the artist on the advertising. This way the artist is acknowledged and respected for their artwork.

Take a look at Mildura Arts Centre's website for some ideas: milduraartscentre.com.au

Copyright Law

Artists are protected from the wrongful copying of both their artworks and any images of their artworks. Copyright lasts for seventy years after the artists' death.

Art Case artists have consented for images of their artworks to be reproduced to promote the school exhibition.

When using the images for your invitations or posters students' must respect the artwork and the artists moral rights by following these important conditions:

- Do not change, alter or distort the artwork in anyway.
- Do not place any text over the image of the artwork.
- Include a credit with the artist's name and title of the artwork.

Image credits are usually written and formatted like this: Artist Name, *Artwork Title*, YEAR, mediums used. Mildura Arts Centre Collection.

Art Case image credits are listed on pages 11, 12 and 13 of this resource.

Invitations to the exhibition opening

Invitations are used to formally invite people to the exhibition opening. They help make people feel welcome and well informed. The artists will often distribute them to people in their networks too, so this can be a good way to attract lots of people to the exhibition opening.

Invitations must be clear and eye catching as well as informative. They communicate a lot about the exhibition and should include:

- The title of the exhibition.
- The time and date of the exhibition opening.
- The exhibition open dates and times and when it closes.
- The address where people can see the exhibition.
- The names of the artists in the exhibition.
- A key artwork that represents the overall exhibition and an image credit.
- Any special guest speakers at the opening.
- Logos or acknowledgement of any sponsors.

You will need to decide if you are going to take RSVPs for your exhibition. That way you will know roughly how many people to prepare for.

Posters


Posters are great ways to inform people about an exhibition and another part of the Marketing Plan. Posters are used to help people to find out about the exhibition and so they visit during the exhibition. They should include the following information:

- The title of the exhibition.
- The exhibition open dates and times and when it closes.
- The address where people can see the exhibition.
- The names of the artists in the exhibition.
- A key artwork that represents the overall exhibition and an image credit.
- Logos or acknowledgement of any sponsors.

The exhibition opening

An exhibition opening is an exciting way to celebrate the artists' and everyone's hard work. You may like to organise catering and refreshments for your opening event.

Refreshments usually include light beverages and food depending on your budget.

 Remember it is important to keep food and drinks well away from the artworks.

On the day, set up a table for your refreshments. You may have plenty of glasses and cups for drinks or you can hire them. If your budget permits you may get a caterer to provide food and drink or you may simply ask the class to bring a plate. One of the teams could be allocated this task. Setting up and cleaning up after the opening event is best organised well before the opening and included in the Run Sheet times and tasks so it is not overlooked. An example of a running sheet can be found on the following page. Remember many hands make light work!

It is common for there to be speeches at an opening. This gives the Director and Curator an opportunity to thank people for their involvement and help. A Guest Speaker or two will help to ensure the opening is a special event. Any Guest Speakers will need advance notice of this so they can plan a few sentences. The Guest Speakers will also need to know the Order of Proceedings (also known as the Run Sheet) so they can be prepared (see page 10).

Here are some ideas for people to invite as your Guest Speaker(s):

- Artists
- Curators
- Sponsors
- Art teachers
- Principal
- Local gallery staff
- Chairpersons from funding bodies
- Regional Arts Victoria representatives
- Head of the art department at your school
- Students involved with organising the opening
- Past students that are now practicing artists or designers

Some opening requirements:

- Glasses
- Lectern
- Napkins
- Lighting
- Beverages
- Tablecloths
- Finger foods
- Microphone and speaker/s
- Seating for guests with accessibility needs

The number of items will be dependent on the number of guests expected at the event.

This example Run Sheet lists the Time Tasks to be completed and Who is responsible:

Time:	Task:	Who:
3 pm	Set up tables / tablecloths close by	
4 pm	Set up lectern / microphone and speaker/s	
5 pm to end	Art Show opens Visitor Services Team on duty Chatting to people within the exhibition (ensuring no one is touching artworks) Serve refreshments and tidy spaces	
5.30 pm	Introduce Guest Speaker	
5.35 pm	Guest Speaker	
5.45 pm	Director Thanks guest speaker and Teams Invites guests to return to exhibition Closes formal proceedings	
5.50 pm	Exhibition viewing	
6.30 pm	Exhibition closes Stop serving refreshments	
6.45 pm	Pack down space Put away lectern / microphone and speakers	
7.00 pm	Check artworks are all in place and secure Secure and lock exhibition room	

Daily opening and closing

It is important to ensure the exhibition is monitored. Ensure a teacher (or responsible students) are present and can take responsibility for artworks while people can enter the space.

In a gallery it is the role of the Visitor Services Team to monitor the artworks and exhibition space. It is expected that many students will visit or possibly work in the exhibition space.

This is a helpful checklist for opening the exhibition each day:

- Unlock the space
- Turn on lights / air conditioning or heating if required
- Check each artwork for any changes to the work or its display
- Check wall labels are all still in place
- Make sure room is tidy
- Print any additional support material people might have taken

Then at closing each day:

- Ensure the space is tidy
- Check windows are closed and locked
- Check each artwork for any changes to the work or its display
- Turn off lights / air conditioning or heating
- Lock doors
- Return key to office

Add any other tasks specific to the space. Teachers may ask students to initial each task as it is completed. This is what happens in an art gallery.

Remember to take photographs of your exhibition to share on social media and with Mildura Arts Centre.

Exhibition Deinstallation

When the exhibition concludes at your school, it must be repacked to send on to another location. Remember to use as much care in packing up the show as in the installation

Check that photos have been taken to document the exhibition and individual artworks.

Carefully remove the artworks, (making sure you re-read and follow the Guidelines for Handling Artworks) then complete the Outgoing Condition Report checklist.

Carefully repack the works in their original crates using the original packing, and in the manner in which they arrived. The crates contain their own packing instructions to follow, space is purposefully tight in the crates to minimise movement of artworks.

Remove all labels and panels and return them to the original crate and ensure all items of the exhibition (including the installation instructions and Condition Report folder) are packed in the crates.

Clear and clean the exhibition space to return to its usual use.

Art Case Artworks

Rhae Kendrigan

Rhae Kendrigan (1986–), *The Cheating Rabbit*, 2012, acrylic on board, found object, 23.2 x 18 cm

This artwork was originally shown in Rio Vista Historic House in 2012 as part of their first solo exhibition, 'Who Are These Animal Headed Humans?' The inspiration for their work varies but returns to Kendrigan's personal experiences and reflections on family, memory, nostalgia, dreams, love and self. In this work Kendrigan explores traits of certain animals with people. By creating animal portraits Kendrigan places a humorous spin on the negative aspects of relationships and animal nature. This provides a therapeutic effect for the artist. The work motivates the viewer to create animal associations within their personal relationships, whereby they too can imagine someone tamed and contained. The animal has been placed in a literal frame evoking commonplace familiar memories.



Christine Fox

Christine Fox, *Anjolie with black fuzzy top*, 2015, acrylic on board, 29 x 23.5 cm

Artist statement:

Initially, my main objective was to capture a genuine LIKENESS. After all, a portrait is a representation of an actual PERSON. Every week, in my friend and artist Anjolie Beyer's studio, a new and different challenge presented itself—distance from the subject, lighting, shadows, colour, shapes and planes of the face itself. Depicting eyes hidden behind glasses was difficult. Portraying the 'essence' of the person even more so. My first attempts involved various media on paper. Later, I used acrylic paints (often on a coloured ground) with a painterly technique.



James Baxter

James Baxter (1991-), Latji Latji,
Untitled, 2015, acrylic on canvas,
30 x 40 cm

This artwork features a Murray Cod and goanna at its heart, surrounded by a series of circles, connected by flowing lines to represent the local area. Mildura Rural City Council commissioned Latji Latji man James Baxter to demonstrate Council's commitment to reconciliation.



Piero Clemente Garreffa

Piero Clemente Garreffa (1982-),
Romulus and Remus, 2006, enamel
on canvas, 18.5 x 31 cm

Romulus and Remus were the pagan founders of Rome who were suckled by a she-wolf, juxtaposed with scattered Christian crosses in the foreground. The artwork was created with aerosol paint and stencil.



Art Case Sculptures

Frank Zappia

Frank Zappia (1970–), *Wheel-Base*, 2004, aluminium and bronze, 19 x 31 x 13 cm

Artist statement:

‘Since I was a young child, I have been interested in making sculptural objects, such as toys, out of recycled materials. I explored the vast resources surrounding my parents’ property in Euston, which included banana boxes, wooden crates, pellets, cardboard and later polystyrene. As an artist it is important to be resourceful, flexible and innovative, and be able to work with different mediums.

In creating an artwork, the four considerations are;

1. Concept/idea
2. Materials-durability and cost factors
3. Location/environment
4. Scale/size

This sculpture is made of durable materials, aluminium and bronze. These forms are cast from an original mould made from recycled wood. The casting is completed at a foundry then assembled. The raw edges are hand filed, then polished to reflect its environment.

The wheel is a strong metaphor for time, movement, energy and progress. It refers to Mildura’s Chaffey brothers’ water wheel used for irrigation of horticulture and viticulture. The work is simplistic in form. The scale connects to the viewer, as they imagine or visualise the dimensions in its original form.’



Dimitri Nickas

Dimitri Nickas (1961–), *Last dingo standing at the 4th grid*, 2004, cut and welded mild steel, 32 x 33 x 13 cm

Artist statement:

‘This piece expresses how we have changed the environment over the last 200 years to cause species to be driven from their habitat towards or into extinction.

The howling Dingo standing at the 4th cattle grid between the Mildura and South Australian border is standing alone and howling to us.

It howls at the government authorities and global corporations about the theft of water from river systems, the desertification of the land, the (desecration) of our forests, the toxic waste dumps... it howls to us all.

The howl is falling on deaf ears and it will be to the consequence of the extinction of us all. It is time to stand up and not be alone but stand together and take back what belongs to us.’



Student Activities

Pre-exhibition activities

Students are shown the artworks included in **Art Case**. As a class they can consider and decide upon the theme and title for the exhibition.

Students allocated into the teams as outlined in the Teamwork section of this resource and commence with the planning relevant to their area.

Students can produce an artwork – drawing, painting or sculpture – relevant to the theme that can be included in the exhibition. The number of works included will depend upon the amount of display space available to exhibit **Art Case**.

Students can each be allocated an A3 floorplan of the exhibition spaces and using printed ‘postage stamp size’ images of each artwork from **Art Case** as well as the student artworks. Cut and paste the artworks on the floorplan to position and create a range of floor plans for the exhibition. This is often how curators work.

Using the exhibition title, students can design a promotional logo for the exhibition.

Teams can go through the checklists and allocate tasks to teams in preparation for the exhibition.

■ Checklists all look like this with the little checkbox to the left.

Exhibition activities

Create some 10 to 15-minute tours for the exhibition.

Here are some considerations:

- Who will present these tours?
- When will you have the tours?
- How will you promote the tours and encourage people to attend?

Consider the tour content and what people may want to know about the exhibition and artworks:

- Why did you choose a particular title for the exhibition?
- Share one or two artworks and the artists ideas and themes in the artwork.
- Find out about the **Art Case** artists other artworks, that are not in the exhibition, to share information about the artists’ creative process or arts practice.
- Share the **Art Case** artists connections with the Sunraysia community?
- Do any of the artworks have an interesting story to tell?
- You could ask the people on the tour questions and get them to respond to the exhibition by asking;
 - Which are their favourite artworks and why?
 - How have artists applied the art elements of line, shape, colour, tone, texture, form, sound, light and time in their artworks?
 - Do any of the artworks inspire creative storytelling?

Create a short one-page activity sheet for exhibition visitors (other students) to complete after seeing the exhibition. This might include space to document their favourite artworks, responses to artworks or space to draw.

Post- exhibition activities

Students can respond to the following reflection and questions about their exhibition.

Student name:

Date:

Exhibition title:

Did you present a tour or share information about the exhibition with other people?

Which **Art Case** artwork was your favourite?

Artwork title:

Artist name:

Why?

What ideas or themes do you think the artist was trying to communicate through their artwork?

What did you see that made you write that?

How did the artist apply art elements and principles to make their artwork more interesting?

Outline your role in the creation and display of the exhibition. List the steps you took.

1)

2)

3)

4)

5)

What did you do to ensure your team could rely on you to do your part?

Draw the artwork (from memory or a photo).

Exhibition Application

Teachers please complete the following application and submit to the Gallery Programs Officer.
Mildura Arts Centre staff will do their best to accommodate your request.

School:

Address:

Teacher coordinating:

Email address:

Telephone contact:

Preferred date:

Second preferred date:

Does the school have a social media account Mildura Arts Centre can follow, promote and share your exhibition?

How will the road cases be transported from Mildura Arts Centre to the school?

Does the school's insurance cover the works while they are at the school and in transport?

Will you be able to complete the Condition Report when the artworks have arrived and again when they are packed ready to return?

Ph: 03 5018 8330
199 Cureton Avenue
Mildura, Victoria 3500
milduraartscentre.com.au

