The exhibition is displayed across two exhibition spaces – the La Trobe University Gallery and the Bendigo Art Gallery. The exhibition has been organised by Bendigo Art Gallery. The exhibition was initially shown in the Saatchi Gallery, London in July 2014. Bendigo Art Gallery has recreated the exhibition for an Australian audience. Bendigo Art Gallery also purchased for the permanent collection one of the large Rorschach paintings in this exhibition – *Kuta Rorschach no.2*.

What audiences do you think this exhibition caters for? How does this relate to the goals of a public gallery?

---

**The main characteristics of the exhibition space**

The exhibition is displayed across two exhibition spaces – the La Trobe University Gallery and the Frances and Harold Abbott Gallery. These spaces are part of the Gallery’s most recent building project which was completed in March 2014. The exhibition spaces are the characteristic ‘white cube’, a style recognised internationally as appropriate for the display of contemporary art. In both spaces the walls are painted off white, the floors are concrete with white scree (crushed rocks. In the large room the architectural ceiling pattern is reiterated through the steel crisscross pattern on the floor. The ceilings are very high and all the artworks in the exhibition are oil on canvas or linen which is less sensitive to light than works on paper. Therefore the light levels can be set at to a maximum level of 250 lux. The lighting in these spaces is new state-of-the-art LED technology and light levels are controlled through a central computer system rather than at the source. The lighting is kept high on the paintings, highlighting the strong colours and textural details with little other ambient lighting.

Analyse the effect of the white cube space; do you think the white walls compliment the artworks or detract from them? Discuss:
Discuss the effect of the display of the artworks across two rooms rather than fitting all the artworks into the one room:

The approach for displaying artworks
The works were all created by the artist over a five-year period and so a chronological reading is not necessary. The works highlight a specific period in the artist’s oeuvre and so the display has been determined on aesthetic values and themes. For the large landscape paintings the artist specified that the works be displayed as close to floor height as possible so that they appear more immersive. The installation artwork comprised of 16 paintings and one sculpture, in the second gallery space was laid out in the configuration determined by the artist.

The final layout has been determined by Tansy Curtin, Senior Curator, Collection and Research, in consultation with Karen Quinlan, Director Bendigo Art Gallery, during the installation of the exhibition.

Explain the effect of the large landscape paintings being hung close to the floor rather than above eye level; how does this differ from the Australian landscapes on display in the Bolton, Drury and Abbott Courts at Bendigo Art Gallery?

What other display techniques have been used to guide you through the exhibition? Is there a large amount of floor space? What is the effect of this?

How does the exhibition design influence your viewing experience?
What was the intention of the curator and/or artist in displaying the artworks?
The exhibition presents recent works by renowned Australian artist Ben Quilty. Quilty was the inaugural winner of the Predential Eye award for contemporary art in 2014 which gave him the opportunity to exhibit at the Saatchi Gallery, London. Quilty is the first Australian artist to have a solo exhibition at the Saatchi Gallery. The exhibition includes 5 art works, all of which were selected for display in London; however, on arrival the curator at the Saatchi Gallery was unable to fit the painting *Kuta Rorschach No. 2* in. This work was purchased by Bendigo Art Gallery for the permanent collection. Despite the fact that *Kuta Rorschach* was not included in the Saatchi exhibition, the curator in Bendigo was keen to include it to create resonance with the Gallery’s permanent collection and firmly place the artist’s work within this context.
Installation views Ben Quilty
The role of the curator, graphic designer and other staff

The Curator (Tansy Curtin, Senior Curator, Collections and Research, Bendigo Art Gallery) worked with the owners of the works to be borrowed – Art Gallery of South Australia, Art Gallery of New South Wales and the artist – to secure the loan of works. The curator secured images for promotional purposes and liaised with the artist to secure media interviews. Licensing Agreements were completed between Bendigo Art Gallery and the owners of the artworks (see example).

The Graphic Designer creates the ‘look and feel’ of the marketing material surrounding the exhibition (e.g. advertisements, invitation, signage). The Graphic Designer utilized the gallery’s standard advertising template to create ads using the images from the exhibition.

The Curator writes extended articles on the exhibition, the artists and the artworks as well as extended labels for the works in the exhibition. This material can be used in newspapers, journals, interviews etc to give the public an idea of the content of the exhibition.

The Curator develops public programs around the exhibition, such as guest lectures or artists’ talks.

The Curator liaises with the Collections Manager and Technicians regarding all transport and installation aspects of the exhibition.

The installation of the exhibition is coordinated by the Collections Manager with the Curator and the final layout is decided by the Curator with final approval from the Director. The Curator coordinates the opening event with technical, reception and café staff.

List the skills required by a Curator to be able to perform the duties mentioned:

---

How the exhibition space deals with conservation issues

Handling: The paintings are all handled with nitrile gloves to ensure they are not damaged and don’t get dirty. Because of the thick impasto paint on the Rorschach paintings it is very important not to lean the works on any surface or to brush them as this risk damage to the paint surface. The large sculptural element (bird cage) is lifted manually using nitrile gloves and due to the weight it requires at least three people to lift.

Transportation: Transportation is covered by the Gallery. The works were all packed into special crates and travelling frames with bubble wrap by art handlers at the lending institutions – the artworks had already had crates/travelling frames made especially for them since they had been shipped to London in mid-2014. The works were transported by road in climate controlled trucks with specialist art handlers.

In this exhibition, oil paintings and wire sculptures are artforms (mediums) on display. What lux levels are suitable for each of these artforms?
How the gallery deals with promotion and marketing
The Gallery’s approach to promotion and marketing differs with each exhibition, and in accordance
with its budget. The Gallery also works closely with the City of Greater Bendigo’s tourism department
to market its exhibitions. For this exhibition, the Gallery focused primarily on the arts publications such
as Art Monthly, Art Almanac, Art & Australia; while Bendigo Tourism focused on the larger audiences
such as newspapers and television.

The Publicist created the media release in consultation with the curator and the artist and targeted a
range of journalists and publications from metropolitan and national newspapers to arts magazines,
niche lifestyle publications and local media.

Hero Image
The Hero image is usually one with a strong shape and focal point that can be reproduced large or
small. It should sum up what the artist/exhibition is about. Usually one or two hero images are selected
for promoting an exhibition; in this case the curator selected a suite of images for promotion as she felt
it would better show the diversity of the content of this exhibition.

Ben Quilty, Kuta Rorschach No. 2 2014, oil on canvas, Bendigo Art Gallery

BEN QUILTY
11 December 2014 – 1 March 2015
Ben Quilty

Works from Ben Quilty’s recent solo exhibition at London’s Saatchi Gallery will feature in a new exhibition at Bendigo Art Gallery from 12 December.

One of Australia’s foremost artists, Quilty won the overall prize in the 2014 Prudential Eye Award for Contemporary Art becoming the first Australian ever to have a solo exhibition at the influential Saatchi Gallery.

Works from the Saatchi show will be brought together in the exhibition, running throughout the summer period at the Bendigo Art Gallery.

Quilty uses a gestural painterly style and is widely recognized for his quick working method, which deliberately leaves smears, smudges and almost three-dimensional brush marks on the canvas.

His paintings depict rural Australia and some of the more challenging aspects of our culture and history. European settlement, the rites and rituals of masculinity, nationhood and the plight of Indigenous Australians are ongoing themes.

The exhibition will include a selection of paintings from his acclaimed Rorschach series, which mimic the ‘ink blot’ tests introduced in the 1920s as a tool for psychological testing. Each of the paintings depicts picturebook landscape scenes that belie their more sinister history. Fairy Bower Rorschach (2012) captures the New South Wales tourist attraction Fairy Bower Falls, which is also thought to be the site of an horrific massacre of Aboriginal people.

Also included is the work Inhabit, comprising 12 paintings and a sculptural element created between 2010-2014.

Quilty was born in Sydney in 1973, and studied at Sydney College of Arts and University of Sydney. He has been awarded numerous prizes and scholarships including the Brett Whitley Travelling Scholarship (2002), the Doug Moran Prize (2009) and the Archibald Prize (2011), for his portrait of Margaret Olley.

His work is held in all the state galleries as well as numerous public and private collections around the world.

The exhibition runs at Bendigo Art Gallery from 11 December 2014 until 1 March, 2015.

FOR FURTHER MEDIA INFORMATION CONTACT KATRINA HALL ON 0421153046 OR KATHALL@OZEMAIL.COM.AU
Press/ Media Releases
In large public galleries a full time publicity officer would be employed. At Bendigo Art Gallery, a regional public gallery, some of the publicity is outsourced to a freelance publicist. All curators also take on publicity as part of their role and must be able to write press releases and liaise with the media. Sometimes a graphic designer is paid to design an advertisement.

Sponsorship
Bendigo Art Gallery has a number of ongoing sponsors and supporters such as International Art Services (freight support) and Bendigo Advertiser (media support). Due to the relatively inexpensive nature of staging an exhibition of this size and content, additional sponsorship was not sought.

Prepared by Tansy Curtin, Senior Curator, Collections and Research, and Helen Attrill, Education Officer, Bendigo Art Gallery
LICENCE TO PUBLISH AND REPRODUCE

As agent for the artist of the work(s) scheduled below, I hereby grant Bendigo Art Gallery permission to reproduce the work(s) for all non-commercial purposes in promotional material associated with the exhibition Ben Quilty, 12 December 2014 to 1 March 2015 as well as digitally on the website.

Artist: Ben Quilty

Schedule of Works: as per list below

☐ Reproduction in non-commercial publications

☐ Press, publicity (including editorial) and advertising purposes associated with Bendigo Art Gallery

☐ Educational purposes

☐ Gallery website at 72 dpi

☐ As a possible detail of the work to highlight a particular feature/section of the work

Name of Owner/Agent (please print):

<table>
<thead>
<tr>
<th>Signature:</th>
<th>Date:</th>
</tr>
</thead>
</table>

Courtesy line:

Please sign and return the licence to t.curtin@bendigo.vic.gov.au or

Tansy Curtin
Senior Curator
Bendigo Art Gallery
42 View Street
Bendigo VIC 3550

List of works

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Medium</th>
<th>Size</th>
<th>Credit Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fairy Bower</td>
<td>2012</td>
<td>Oil on linen</td>
<td>240 x 550cm</td>
<td>Collection: Art Gallery of New South Wales</td>
</tr>
<tr>
<td>Rorschach</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evening Shadows, Rorschach</td>
<td>2011</td>
<td>Oil on linen</td>
<td>230 x 702cm</td>
<td>Collection: Art Gallery of South Australia</td>
</tr>
<tr>
<td>Johnstone</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>