View a current exhibition; research aspects of the preparation and presentation of the exhibition with reference to:

The classification of gallery/exhibition space, for example, public or commercial gallery, alternative art space or online exhibition.

Bendigo Art Gallery is a public art space, owned and operated by the City of Greater Bendigo (local government) and retaining an independent Board of Management who oversees investment of funds for acquisition.

The exhibition has been curated by the Gallery’s Senior Curator Leanne Fitzgibbon and is displayed exclusively at Bendigo Art Gallery. The works have been sourced primarily from the extensive archive of the designer, with some additional loans via the Australian Ballet, BalletLab, Ryan Storer and Sydney Dance Company.

One of Bendigo Art Gallery’s goals is to push the boundaries of what a regional gallery can offer, providing exhibitions of international significance; this also reflects the changing role of The City of Greater Bendigo, as a provider of quality programs that attracts audiences locally, nationally and internationally. The Gallery presents fashion and textile design exhibitions as part of its commitment to offering a diverse array of content, from historical to contemporary, across all media.

How does Bendigo Art Gallery, through this exhibition, provide access to a range of audiences?

The main characteristics of the exhibition space

The exhibition is displayed across seven exhibition spaces, the majority of spaces being part of the Gallery’s most recent redevelopment (completed in 2014). The Gallery employed an exhibition designer to assist with the layout and design of the exhibition spaces. The exhibition curator presented the designer with a number of ideas/concepts to incorporate into the overall aesthetic of the exhibition. Colour and lighting had an important role to play – the concept was to present an exhibition that moved from darkness through to light, with considered, dramatic use of lighting. The importance of Maticevski’s use of surface pattern was highlighted through the vinyl used in the ‘orchid room’.

Moving image also forms a component of this exhibition, with a large scale runway presentation projected in the first room of the exhibition providing an introduction to Maticevski. Excerpts from three performances (for which Toni Maticevski designed the costumes) are included, plus interview footage, including a short documentary produced by the Gallery for the exhibition.

The light levels are set at 50 lux throughout the exhibition, the international standard for textiles and works on paper.
Discuss the effect of spreading the display of the artworks across seven rooms:

Analyse the effect of the black vinyl in the space; do you think the walls compliment the artworks or detract from them? Discuss:

The approach for displaying objects
The exhibition presents an overview of renowned Australian fashion designer, Toni Maticevski, and is an opportunity to view Maticevski’s practice in a museum context. It reflects his love of the past balanced with cutting edge innovation, presenting garments that are exquisitely crafted and completely contemporary.
Bendigo Art Gallery

The result of four years of discussion and planning, *Dark Wonderland* illustrates the evolution of Toni Maticevski’s oeuvre, with 63 complete ensembles plus jewellery. The majority of works have been selected from the designer’s extensive archive. The current configuration utilises 800 square metres of gallery space, with the exhibition content presented **thematically** as follows:

- Introduction
- Undertones
- Palette and texture
- Performance
- Surface and pattern
- Process and presentation
- Culmination

The curator has chosen a mix of open and cased display, incorporating large raised plinths, boxes and turntables. The objects are displayed on mannequins, with the exception of one very fragile garment displayed flat in a floating case, and two garments floated on clear Perspex 2D forms in a case. The use of vinyl to wrap sections of wall in the exhibition transformed the gallery spaces, complementing the display.

**Explain the effect of the spacing and grouping of the artworks and the way in which they are hung or displayed on plinths and in cabinets; how does this differ from the artworks on display in the Bolton, Drury and Abbott Courts at Bendigo Art Gallery?**

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**What was the intention of the curator in displaying the objects?**

This exhibition presents an overview of the practice of Toni Maticevski, highlighting recurrent themes, and techniques, and demonstrating the breadth of his career to date.

The exhibition design reflects the darker elements in his work, his interests in high tech fabrics, his use of drape and tailoring, and his ability to sculpt with fabric. The exhibition is designed to showcase his design aesthetic and the evolution of his work over the past 20 years. Grouping thematically allows the visitor to engage more broadly with the design approach of Maticevski and develop an appreciation of his skill.

**How does the exhibition design influence your viewing experience?**

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The role of the curators, exhibition designer, graphic designer and other staff

The Curator (Leanne Fitzgibbon, Senior Curator, Bendigo Art Gallery) worked with Toni Maticevski and staff from the Maticevski studio, as well as private lenders and institutions to deliver the exhibition at Bendigo Art Gallery. This involved considerable access and research into the Maticevski archive, sourcing relevant objects, images, film footage, loan documentation, freight, copyright permissions, installation requirements, and providing details on infrastructure and installation details.

Bendigo Art Gallery worked with an independent Graphic Designer to develop a ‘Look and Feel’ for the exhibition. This was subsequently developed into a style guide for the exhibition including fonts and colours and has been used on all marketing materials. The graphic designer then used this guide to design ads and other promotional material including an exhibition catalogue.

A sign writer was engaged to install the vinyl wall wraps, contextual images, exhibition graphics, introductory text panel, and title wall.

The Curator researched and wrote the text and information about the objects and the exhibition sections for use in newspapers, journals, social media, interviews etc. to give the public an idea of the content of the exhibition. The information was also transformed into label text for individual objects and exhibition sections in the gallery spaces, for diverse audiences.

The Curator developed public programs and events to complement the exhibition and enhance the visitor experience, such as guest lectures, artists’ talks, practical workshops, film events, family events and more.

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

An Exhibition Designer was appointed to assist with the layout of the exhibition, designing exhibition furniture (plinths), developing a colour palette as well as creating floor plans and elevations to show the overall layout of the exhibition.

The installation of the exhibition was coordinated by the Collections Manager and the Curator, with support from the Maticevski studio. All labels and extended text panels were supplied by the Curator.

How the exhibition space deals with conservation issues

Handling: The objects were all handled with nitrile gloves to ensure they were not damaged and kept clean. The garments and jewellery was installed onto the custom-built mannequins by Toni Maticevski, the Curator and a Maticevski staff member. Some preventative conservation was undertaken in the lead up to installation by Toni Maticevski.

Lux Levels: Textiles and work on paper are extremely light sensitive and so must be displayed at 50 lux maximum. All works in this exhibition are displayed under these conditions.
Transportation: Transportation was organised by Bendigo Art Gallery, utilising an experienced art handling Freight Company. The works were soft packed by qualified Maticevski staff. The works were transported by air in climate controlled storage and then in trucks from the airport with specialist art handlers.

What else has been included in the exhibition to reduce the likelihood of deliberate or accidental damage to artworks?
Bendigo Art Gallery

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 on a diverse audience as well as the traditional arts engaged audience. The Gallery developed campaigns in news media (print and online) street advertising (posters, collaborations with local traders). The Gallery and Tourism also utilised social media platforms – Facebook, Twitter, Instagram, and engaged with fashion and travel bloggers to promote the exhibition, as well as producing online short docos and a TV commercial.

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

Hero Image
Hero images selected for promotion usually has a strong shape and focal point that can be reproduced large or small. They should sum up what the exhibition is about and communicate that to a wide audience. Usually at least two or three hero images are selected for promoting an exhibition.

Toni Maticevski
Doona Dress AW 07/08
Photographer – Justin Edward John Smith
Image – Australian paper campaign by 3 Deep
MATICEVSKI

Dark Wonderland

13 AUGUST – 20 NOVEMBER 2016

For the first time in his celebrated 20 year career, renowned Australian fashion designer Toni Maticevski opens up his archives for an exhibition that reveals the beauty and breadth of his oeuvre, and the gowns that have made him an international fashion icon.

Toni Maticevski has achieved world-wide acclaim for his masterful approach to the manipulation of traditional fashion silhouettes and innovative use of materials, colour, texture and fabrics.

Dark Wonderland, curated by Bendigo Art Gallery, celebrates his unique skill in dressing the female body, his obsessive attention to detail and his continued interest in tailoring, line, and reinventing classic forms and techniques.

Since he first launched his label in 1999, Toni Maticevski’s garments have been worn by revered fashion icons and featured in some of the world’s most prestigious fashion magazines. Yet he retains a strong hands-on approach to his work, draping and sampling his designs himself, balancing a ready-to-wear label alongside a bespoke practice that caters to one-off commissions.

His look books are full of elegant and ethereal objects juxtaposed with bold sculptural garments. Twisted, draped and structural designs are underscored by contrasting fabric textures and weights, creating a sense of drama and a transformation of the human form.

Tony Maticevski has collaborated with institutions such as Phillip Adams Ballet Lab (for which he won a Helpmann Award in 2011, with milliner Richard Nylon), contributed to campaigns for The Australian Ballet, and in 2013 was selected for the National Gallery of Victoria’s exhibition Melbourne Now. He is represented in the collections of the National Gallery of Victoria, Powerhouse Museum Sydney, the Fashion Institute of Design in Los Angeles (FIDM), and numerous private collections.

This exhibition will include objects from Maticevski’s early practice through to his most recent creations. Highlights include the Monaco Gown design worn by Crown Princess Mary to the King’s 80th birthday, and the specially commissioned gold and silver lame gown worn by Jessica Mauboy for Eurovision 2014.

It will coincide with the launch of The Elegant Rebel, a visual archive featuring more than 200 images and illustrations, spanning the designer’s fashion career, published by Thames & Hudson. It will be complemented by a series of public programs, events and workshops.

Maticevski: Dark Wonderland
13 AUGUST – 20 NOVEMBER 2016
Bendigo Art Gallery. bendgoartgallery.com.au

For further media information:
Katrina Hall, Publicity/Communications
Bendigo Art Gallery

Publicity Staff
In larger state public galleries a full time publicity officer may be employed. At Bendigo Art Gallery, which is a regional public gallery, we employ a Marketing Officer who manages promotional opportunities as well as outsourcing some requirements to a freelance publicist. The curators also take on publicity as part of their role and must be able to write media releases and liaise with the media.

Sponsorship
Bendigo Art Gallery has a number of ongoing sponsors and supporters such as Creative Victoria, City of Greater Bendigo, International Art Services (freight support) and Bendigo Advertiser (media support). This exhibition also has a number of additional sponsors (specific to the exhibition), including Myer, Symes Motors, Art Series Hotels, Australian Turntable Company, Jools For Jim, Libertine, Make Your House a Home, Mei and Picchi, and Vline.

Government Sponsors:
Government sponsorship assists in an ongoing sense with the operation of the Gallery, for the purpose of delivering exhibitions and programs via Creative Victoria. The Gallery is owned and operated by the City of Greater Bendigo, and as such is largely supported by local government.

Logo Tree:

Prepared by Leanne Fitzgibbon, Senior Curator, and Helen Attrill, Education Officer, Bendigo Art Gallery