

Collection leads

Kate Beynon— kindred spirits

29 Feb to
15 Nov 2020



Exhibition in focus

VCE Studio Arts

Unit 4: Outcome 3: Art Industry Context





About this resource

This learning resource provides students with key information on Geelong Gallery's current exhibition *Collection leads: Kate Beynon—kindred spirits* designed to assist students in addressing the key learning outcomes for VCE Studio Arts: Unit 4 Outcome 3: Art Industry Context adjusted 2020 study design.

The resource includes an overview of the methods and considerations involved in the preparation, presentation and conservation of artworks in a current exhibition.

Students are encouraged to use this resource pre- and post-visit to the Gallery to extend their understanding of the processes involved in displaying artworks in a public art gallery.*

Curriculum links:

The methods and intentions of public art galleries in exhibiting artworks;

- The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions;
- Examples of the methods used by and considerations of artists and curators working in galleries in conservation of artworks including the areas of 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 a current exhibition; and
- An example of the characteristics of different types of gallery spaces.



Cover image:
Collection leads:
Kate Beynon—kindred spirits
installation view
Geelong Gallery, 2020
Photographer: Andrew Curtis

Kate Beynon
Dance of the Flying Thunders (detail) 2014
watercolour, gouache, metallic pigment
and pencil on cotton rag
Courtesy of the artist and
Sutton Gallery, Melbourne
© Kate Beynon/Copyright Agency, 2020

*Note:

Although students are encouraged to visit Geelong Gallery to gain the most out of this resource, the resource and support material including videos and 360° collection tour, have been designed with the knowledge that students may not be able to attend the Gallery under the direction of State Government and health authority's advice due to the COVID-19 pandemic.



About the artist

Kate Beynon is an Australian contemporary artist based in Melbourne. Her work addresses ideas of transcultural life, feminism, and notions of hybridity in today's world.

Born in China in 1970 and arrived in Australia 1974.

Dr Kate Beynon is a contemporary artist who currently lives and works in Melbourne. Beynon has a multidisciplinary practice that includes painting, drawing and sculpture that is informed by a diverse range of pictorial traditions including European and Western art history, comic books, animation, film, graffiti, calligraphy and fashion. Since graduating from the Victorian College of the Arts in 1993, Beynon has held over 25 solo exhibitions and has participated in over 100 local and international group exhibitions.



Select solo exhibitions include:

Collection leads: Kate Beynon—kindred spirits
Geelong Gallery, Geelong, 2020

Anatomical, Botanical
Sutton Gallery, Melbourne, 2018

Kate Beynon: Room of Lucky Charms
Jackson Bella Room Commission,
Museum of Contemporary Art, Sydney, 2017

*Kate Beynon:
Friendly Beasts, Children's Art Centre*
QAGOMA, Brisbane, 2017

An-Li: A Chinese Ghost Tale
TarraWarra Museum of Art, Healesville, 2015

Auspicious Charms for Transcultural Living
Art Gallery of New South Wales, Sydney, 2008

Mixed Blood and Migratory Paths
The Physics Room, Christchurch, 2005

Kate Beynon 1994–2002
Contemporary Art Centre of South Australia,
Adelaide, 2002

Selected group exhibitions include:

Infinite Conversations
National Gallery of Australia, Canberra, 2018

*The F Word,
Contemporary Feminist Art in Australia*
Ararat Regional Art Gallery, Ararat, 2014

*Mythopoetic:
women artists from Australia and India*
Griffith University Art Gallery, Brisbane, 2014

The Naked Face: Self-portraits
National Gallery of Victoria, Melbourne, 2011

Change
Monash University Museum of Art, Melbourne, 2010

Global Feminisms
Brooklyn Museum of Art, New York, 2007

Above:
Kate Beynon
The Dragon Year 2014
synthetic polymer paint
on linen
Courtesy of the artist and
Sutton Gallery, Melbourne
© Kate Beynon/
Copyright Agency, 2020

Left:
*2016 Geelong contemporary
art prize*
installation view
Geelong Gallery, 2016
Photographer: Hails & Shine



About the exhibition

This exhibition includes watercolours, paintings and soft sculptures that expand on the story of An-Li and provide greater insights to Beynon's practice.

Kate Beynon's painting *Graveyard scene/the beauty and sadness of bones* (2014–15) was the winning work in the Gallery's 2016 Geelong contemporary art prize. It forms the basis of this 'Collection leads' exhibition, one of an ongoing sequence of projects in which key works from the Geelong Gallery collection are displayed in a broader context of the artist's practice. *Graveyard scene/the beauty and sadness of bones* is part of a series of paintings, watercolours and soft sculptures in which Beynon reinterprets an ancient Chinese myth. In the richly illustrated *An-Li: A Chinese Ghost Tale*, Beynon and co-author Laura Murray Cree re-tell the story of An-Li and Rose, two young protagonists who fall in love and become kindred spirits.

Beynon has described this story—in which love extends beyond the grave—as being both 'strange and marvellous'. She elaborates:

Slipping from the tail of a dragon boat, young An-Li crosses over in more ways than one. In the realm beneath the river he falls for a dancer, Rose of Evening. From secret meetings in a lotus field, their story traverses two worlds: one magically aquatic, the other earthly. Within this tale I have imagined the guiding spirit of Kwan Yin. Through strength of character, initiative and compassion, tragedy morphs into new life. This is a supernatural story of hope, healing and transformation.

Graveyard scene/the beauty and sadness of bones represents a significant moment in the narrative, when the ghostly form of An-Li makes a nocturnal visit to his grieving mother.

In Beynon's contemporary interpretation of this scene she incorporates recognisable symbols and personal references including a heart signifying the connection between An-Li, Rose and his mother, a hand emerging from a lotus flower referring to Kwan Yin/ Guanyin, the Goddess of Mercy, hybrid animal/human skeletal figures that act as memento mori, lion-dogs symbolising Beynon's Chinese zodiac year, and oranges representing the offerings made by Buddhist ancestors.

These symbols assume three-dimensional form in suspended garlands: the stringed charms recall ancient forms of communication and storytelling such as Egyptian hieroglyphs or Chinese characters. In works that follow the 'An-Li' series, Beynon expands upon the concept of kindred spirits (the people in our lives who 'get' us, who share our values), protective guardians and shamans. In recent paintings, watercolours and a new soft sculpture she conjures an array of characters and mythical creatures that navigate the world in kindred proximity.

Learn more from Geelong Gallery's Senior Curator, Lisa Sullivan.



Kate Beynon
Graveyard scene/the beauty and sadness of bones 2014–15
synthetic polymer paint on linen
Geelong Gallery
Geelong contemporary art
prize (winner), 2016
© Kate Beynon

Outcome 3— Key knowledge

The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions.



Geelong Gallery— a public art gallery

Geelong Gallery's role as a leading cultural institution is to ensure community access to our great collection and to ensure the optimisation of recent and future programming.

Geelong Gallery was established in 1896 and is an incorporated association governed by a Board of Directors. The Gallery holds a magnificent collection of 19th, 20th and 21st century Australian and European painting, sculpture, printmaking, photography and decorative arts.

The Gallery has important holdings of 18th and 19th century British, Irish and Welsh porcelain and colonial Australian silver. The historical collection has been developed with a special focus on early images of the Geelong region, the exemplar of which is Eugene von Guérard's 1856 masterpiece, *View of Geelong*. The Gallery's outstanding collection includes many works of national significance such as Frederick McCubbin's *A bush burial* (1890).

Geelong Gallery's role as a leading cultural institution is to ensure community access to our great collection. Our recent and future programming has been designed to optimise our leadership position in the presentation and promotion of regionally and nationally significant visual arts. The core business of collection development and exhibitions is supported by contemporary standards of physical collection management and storage. Geelong Gallery has the space to publicly display only 3% of the 6,000 paintings, works on paper and objects in its care, resulting in a large percentage of the collection being stored.

As you walk around the Gallery you will notice that many of the works on display have come into the collection as a result of a bequest or gift to the Gallery or through donations made via the Australian Government's Cultural Gifts Program. Purchases have also been made through the support of donations and bequests or with the assistance of grants provided by state and federal governments. The Gallery Board and staff have the responsibility of preserving the collection for future generations of Gallery visitors.

Learn more about public art galleries and museums:

National Association for the Visual Arts Ltd (NAVA)
visualarts.net.au

Australian Museums and Galleries Association
amaga.org.au

Public Galleries Association of Victoria (PGAV)
pgav.org.au

International Council of Museums Australia (ICOM)
icom.org.au

Outcome 3—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.

Geelong Gallery collection
works by Frederick McCubbin
Photographer: Hails & Shine

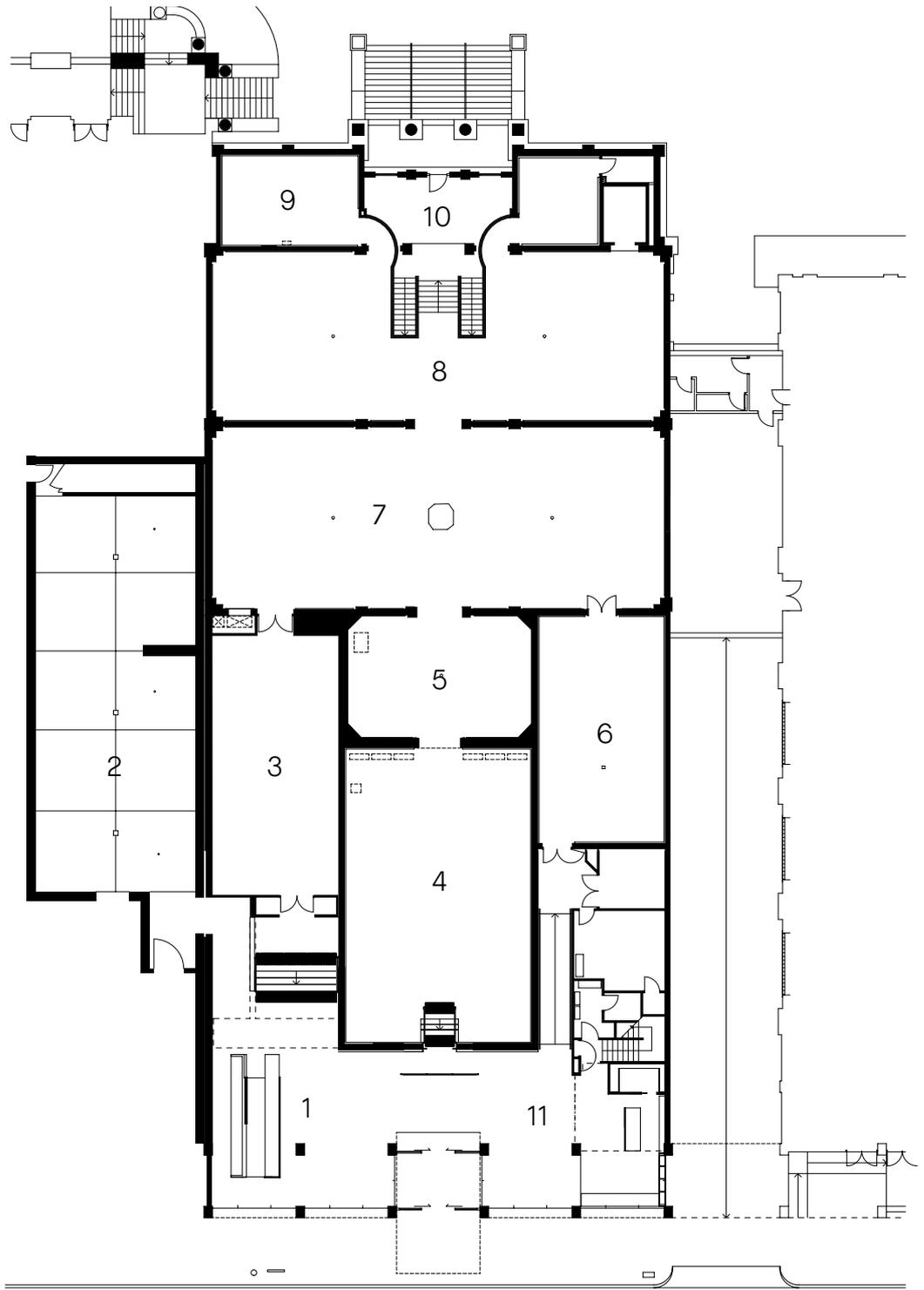




Exhibition space— main characteristics

Geelong Gallery is a heritage listed, purpose built Gallery erected in 1915, and over the past century the Gallery has had numerous additions and modifications to its structure. The main galleries still retain their original period features. The Gallery has museum standard exhibition spaces with protection from natural light and environmental controls.

There are seven exhibition spaces on the ground floor dedicated to the permanent collection, works on paper, temporary and travelling exhibitions and an education space for school and public programs. There is an additional exhibition space on the lower floor that is dedicated to the Gallery's permanent collection of decorative arts and sculptures.

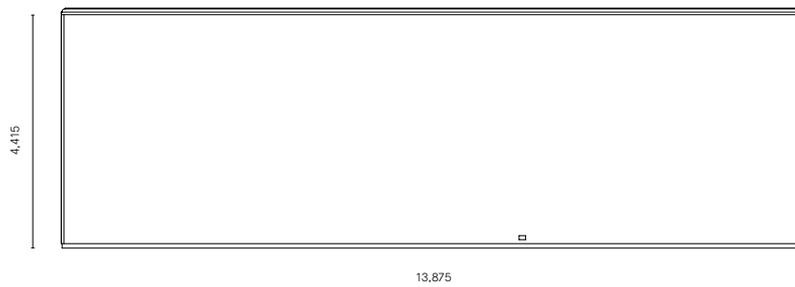
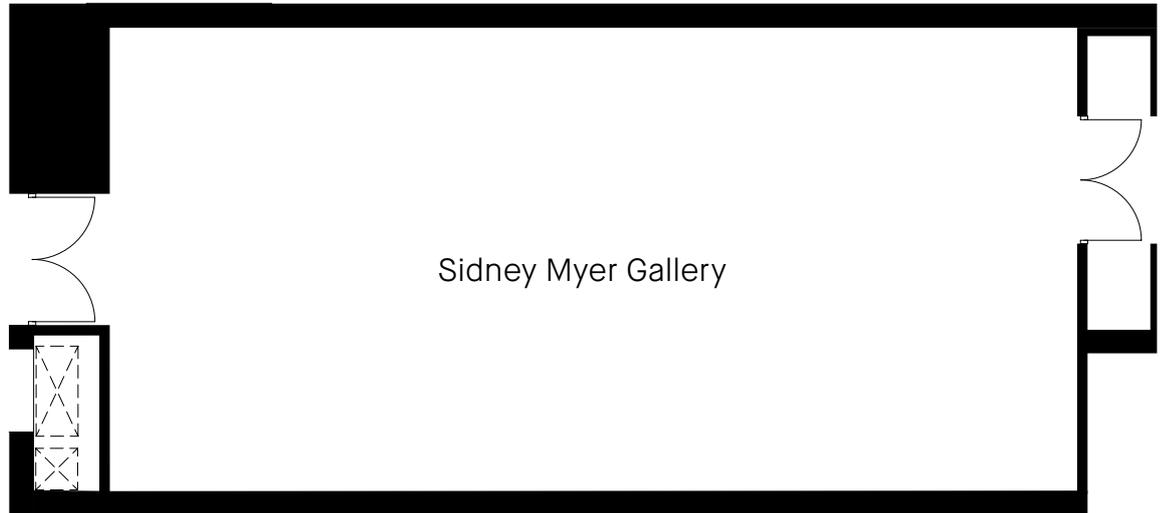


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|-------------------------------------|--------------------------|
| 1 | 6 |
| Visitor Services
Desk & Cloaking | Max Bell |
| 2 | 7 |
| Temporary
exhibition space | Douglass |
| 3 | 8 |
| Myer | Hitchcock |
| 4 | 9 |
| McPhillimy | Learn Space |
| 5 | 10 |
| Richardson | Decorative arts |
| | 11 |
| | Geelong Gallery
Store |

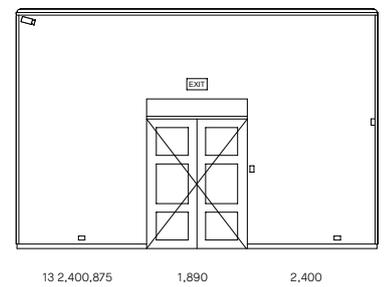


Exhibition space— main characteristics

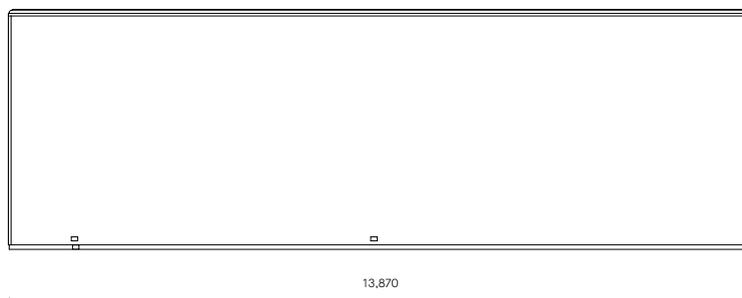
Collection leads: Kate Beynon—kindred spirits is exhibited in the Sidney Myer Gallery, the Gallery space is defined by a 4.5 metre high ceiling and wooden floorboards, there is no natural light in the space and it is lit with artificial track lighting.



East Elevation



North Elevation



West Elevation



South Elevation

Outcome 3—Key knowledge

The characteristics of different types of gallery spaces visited in the current year of study.



Exhibition design

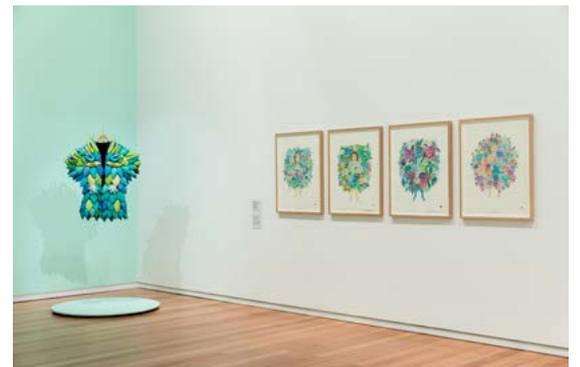
The premise of this 'Collection leads' exhibition is to contextualize a key work in the collection: Kate Beynon's *Graveyard scene/the beauty and sadness of bones*.



This painting originates from a wider series of works based on the story of An-Li. The exhibition brings a number of works from the An-Li series together, and also includes additional works that pre- and post-date the series. In displaying works, it was important to delineate those from the An-Li series and a simple design technique that was employed was the introduction of a feature wall colour. A mint-green shade was selected for its compatibility with the works and was painted on two walls, and the remaining two walls remained white (on which the additional works are installed).

An additional consideration in regards to the overall design was the placement of the hanging amulets. It was important to safely position these in a contained area (so that visitors were not required to walk through them), and we also sought to cast strong shadows on the walls.

For this exhibition, Kate Beynon created a new work: a three-dimensional coat for the Blue Shaman. The work was in progress as the exhibition developed, however working with descriptions from the artist we were able to consider the display requirements of the work. It was to hang freely in the space, and it was therefore necessary to build a circular base to sit beneath it that would prevent visitors from accidentally walking into the work. The circular base was painted a half-tint, blending the mint-green feature colour and the white of the walls.



Collection leads:
Kate Beynon—*kindred spirits*
installation view
Geelong Gallery, 2020
Photographer: Andrew Curtis



How are the artworks displayed in the Gallery space?

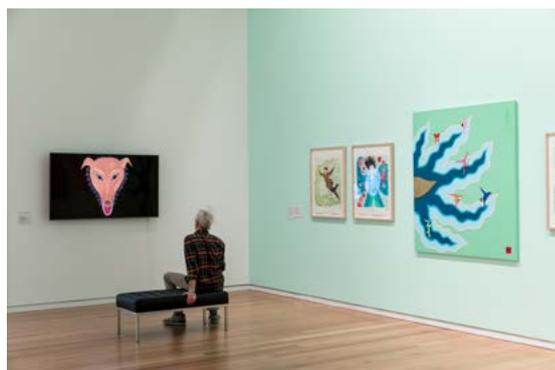
The exhibition content and design evolve simultaneously—the physical dimensions of the space determine selections and the exhibition themes are shaped with design in mind.

Artists and curators collaborate closely in the development of the exhibition content and its overall design. There are also occasions where a lender may outline specific requirements for a work—in relation to environmental conditions such as light levels, or display issues such as plinths that act as a barrier or locked display cabinets. These requirements are factored into the final curatorial layout and exhibition design, as is ensuring all works are located in safe and appropriate locations (in consideration of artist's mediums, security, artist's intent, and visitor engagement etc.).

The development and design of text panels and extended labels also extends from curatorial activity—the positioning and dimensions of these, for example, must be considered in the final layout of works and the content must make logical connections with the works.

Geelong Gallery's Senior Curator is responsible for the exhibition design and works in consultation with the artist. For this exhibition, reproductions of works were scaled and inserted into a design program to develop the layout. It is essential to know how many works the space can accommodate before requesting works for exhibition.

An additional consideration was the positioning of the monitor on which the animation is displayed. It was important to install this in a location that would enable the introduction of seating and that didn't impede the viewing of nearby paintings and watercolors.



Collection leads:
Kate Beynon—kindred spirits
installation view
Geelong Gallery, 2020
Photographer: Andrew Curtis

Outcome 3—Key knowledge

The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in the current exhibition.



Marketing and promotion

Geelong Gallery’s marketing and communication strategy is present throughout all business units of the organisation including the promotion of exhibitions.

Our marketing and promotional objectives include improving audience and stakeholder engagement; promoting and communicating artistic leadership and cultural advancement; improving commercial operations and economic outputs through revenues streams (including ticketed exhibitions, membership, the Gallery Store and venue hire/events); promoting and communicating 'learning for everyone'; and developing the Gallery’s corporate communications.

Our aim is to attract a state-wide audience of all ages with a target of 15,000–25,000 visitors through the Gallery in a normal 3 month exhibition period.

Recent market research and cultural commentary suggests a move away from traditional demographic analysis of museum/gallery audiences towards a form of cultural segmentation whereby marketers are more focused on the motivations and drivers of our audience rather than their postcode or age.

Our exhibition-focused marketing includes a number of key strategies—these strategies are tailored and modified depending on the size and scale of the exhibition. Large exhibitions (Gallery-led or touring exhibitions and those that tend to be hosted in the Temporary exhibition space) are allocated significantly more funding and marketing focus. Smaller, niche exhibitions, including *Collection leads: Kate Beynon—kindred spirits* are allocated smaller marketing budgets. This scalable marketing approach is due to budget constraints and the objectives of attracting different audiences.

Geelong Gallery’s key cultural segments include



For detailed descriptions of these audience segments visit

mhminsight.com/culture-segments



Outcome 3—Key knowledge

The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in the current exhibition.



Our marketing focus and promotional spend is allocated to the following scalable components:

- 1. Design**
for large exhibitions this includes a bespoke exhibition masthead and exhibition creative;
- 2. Signage**
for large exhibitions this includes external window signage, internal foyer signage, map, wayfinding signage and reception desk creative; and for smaller exhibitions this includes internal foyer signage, map, wayfinding signage and reception desk creative;
- 3. Publications**
all exhibitions receive focus in the Gallery Program (3 annual), exhibition opening invitation and an e-catalogue while larger exhibitions are allocated promotional materials such as postcards, promotional videos, posters and a printed catalogue;
- 4. Events and public programming schedule**
large and small exhibitions are celebrated through an exhibition opening, with most exhibitions also being the focus of a school holiday program, children's workshop, a creative conversation and occasionally, after-hours events;
- 5. Advertising campaign**
local and state-wide media is engaged through paid advertising depending on the size and scale of the exhibition. *Collection leads: Kate Beynon—kindred spirits* has been advertised in Art Guide (in-print) and online listings including Art Almanac, Vault Magazine, What's On Geelong and Forte Magazine;

- 6. PR campaign**
national, state and local media (print, online, radio and TV) are provided with a media release and engaged on low to high scale depending on the exhibition;
- 7. Digital marketing**
news focus, website listing, and social media channels are all used and engaged on a low to high scale depending on the exhibition;
- 8. Stakeholder management**
our engagement and communications strategy includes exhibition sponsors, volunteers/staff/Board/committees, community groups, educational institutions, Gallery members, media and visitors;
- 9. Learn program**
the marketing department supports the production and promotion of resources and guided tours for Foundation to VCE students exploring key learning in The Arts, guided by the Victorian curriculum.

All these marketing strategies are engaged and coordinated by the Deputy Director—Commercial Operations & Development and the Marketing Coordinator with the support of external specialists including Graphic Designers (Pidgeon Ward), PR & Communications (Miranda Brown PR), web designers (eFront) and photographers (Andrew Curtis and Hails & Shine).

Collection leads: Kate Beynon—kindred spirits does not have any specific sponsors allocated to the exhibition.



Conservation methods and considerations

Conservation methods and considerations made in exhibiting artworks in *Collection leads: Kate Beynon—kindred spirits*



The staff at Geelong Gallery have the responsibility of preserving the collection and artworks on loan for future generations of Gallery visitors and collectors. Works of art deteriorate with age, and there are a number of factors that accelerate this process including climatic conditions, air pollution, pests, light and handling. At the Gallery the conservation of art works includes good housekeeping, monitoring climatic conditions, fumigation to prevent pests and a visitor education program.

The Exhibition Manager and key Gallery exhibition staff are responsible for the Gallery space being clean and prepared before artworks enter the space for installation. *Collection leads: Kate Beynon—kindred spirits* exhibition design features painted walls and so staff needed to factor in a period of off-gassing to ensure paint fumes do not permeate artworks and paint is not 'soft' on the wall as it can mark and transfer to works of art.

There are fifteen works on paper included in the exhibition that are mounted and framed to protect them from damage whilst on display. Materials used in framing and mounting are important. Cardboard and newspaper made from wood pulp contains lignin. When lignin is exposed to oxygen it releases acids that cause the paper to discolour and become brittle. It is important that these materials do not come into contact with art works. Artworks are framed and mounted in acid-free mount board then stored in Solander boxes made from non-acidic and acid-free card.

The exhibition has coincided with an unprecedented development: the closure of cultural institutions to prevent the spread of COVID-19. Given the number of works on paper in the exhibition, as soon as the Gallery closed to the public the lights in the Sidney Myer Gallery were turned off to prevent the damaging effects of light exposure. After consultation with the artist, the hanging coat for the Blue Shaman was removed from display and laid on a flat table surface covered with Tyvek. A second layer of Tyvek was placed over the work to protect it. During the Gallery's period of closure a small number of staff have been on site to ensure security protocols are in place, and to monitor pest and dust activity. And importantly, lenders to the exhibition have been informed of procedures the Gallery has put in place to ensure the safety of their works whilst in the care of the Gallery.

Collection leads:
Kate Beynon—kindred spirits
installation view
Geelong Gallery, 2020
Photographer: Andrew Curtis



tion methods and considerations

How are art works transported to the Gallery?

The works included in the exhibition were 'soft wrapped' by the artist (bubble-wrapped) and transported to the Gallery by a professional art handling company. Tyvek, acid free tissue paper or folios can also be used to protect works for transportation to the Gallery. Once the artworks are unwrapped or un-crated they are rested temporarily on chocks made of felt-wrapped timber or ethafoam, which lifts them off the floor.

A condition report is filled out for each work, completed by Geelong Gallery's Registrar. A condition report includes a detailed analysis of the condition of the work and any other elements, such as frames or supports. It also often includes a photograph with a layer of acetate for the conservator/Registrar to mark any original, or change, in condition such as craquelure, foxing, accretions, paint loss, abrasions and warping.

The document at the below link is a good resource:
geelonggallery.org.au/cms_uploads/docs/gg_vce-studio-art-forum_preparation,-presentation-and-conservation.pdf



The condition report is filled out again at the end of the exhibition, highlighting any change that has taken place.

How do staff handle art works?

Nitrile gloves are most often worn when handling works of art. The gloves protect the surface of art works and their frames from damage caused by the oils and acids secreted through pores in the skin. The rubber-like inert surface of the gloves provides a strong grip and prevents slippage (which can sometimes occur when wearing soft white gloves).

Sometimes having very clean hands is the safest option when handling delicate textiles and works on paper because this provides a safe grip on the work. If you are handling works of art without gloves you need to frequently clean your hands.



Top:
Geelong Gallery collection,
works on paper storage
Photographer: Levi Ingram

Above and Left:
Collection leads:
Kate Beynon—kindred spirits
installation view
Geelong Gallery, 2020
Photographer: Andrew Curtis

Outcome 3—Key knowledge

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 a current exhibition.



Monitoring climatic conditions in the Gallery



Gallery staff regularly ensure that the Gallery itself has a stable temperature and relative humidity. There is some contention on the exact temperature requirements, but most galleries agree on approx. 20 degrees Celsius +/- 2 degrees, and an RH of 50% +/- 10%.

The most important element is that the space is stable and does not experience major fluctuations. When this occurs, artworks can alter in response to the environment, e.g. paper can warp, timber can bend, wax can melt and dust will stick to synthetic polymer paint. Art that has travelled a distance needs to 'acclimatise' in crates—meaning that the works need to be delivered to the gallery and then stored for 24 hours in a stable environment where the temperature of the crate can match the temperature of the display space.

Climatic conditions affect works of art, in particular, humidity or the level of moisture content in the air and fluctuations in humidity and temperature. As well as mould growth high humidity levels can cause swelling, distortion and corrosion on metal, stone or plastic. Low humidity may cause shrinking, distortion or objects to become brittle.

How does Geelong Gallery prevent light damage to works currently on display?

Levels of light are measured by a device called a lux meter. Lux is the internationally recognised unit of light energy. Light energy consists of wavelengths beyond the 'visible spectrum' of light, which is what the human eye can see. Incandescent (tungsten) lighting is preferred to fluorescent light which, like natural light, has harmful UV rays. Works on paper, barks and textiles should be displayed under lights no greater than 50 lux. Paintings can be displayed at 200 lux and inorganic materials such as plastics can be displayed at 300 lux. Once a work on paper, for example, is damaged there is little that can be done. 'Resting' the artwork does not recharge it; therefore most galleries have a policy for how long fragile materials can be on display.

To learn more about preparation, presentation, and conservation methods at Geelong Gallery visit:

geelonggallery.org.au/learn/k-12-resources/other-resources/preparation-presentation-and-conservation-at-the-geelong-gallery

To learn more about conservation and preservation of artworks visit the Australian Institute for the Conservation of Cultural Material

aiccm.org.au



Collection leads:
Kate Beynon—*kindred spirits*
installation view
Geelong Gallery, 2020
Photographer: Andrew Curtis

Outcome 3—Key knowledge

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 a current exhibition.



Question and answer activity

Use the above information to answer the following questions:

1. Identify and describe the characteristics of the exhibition space?

2. Describe the intentions in exhibiting artworks in a public art gallery?

3. Discuss how the Curator has displayed artworks alongside others to suggest a particular theme or curatorial intention?

4. Refer to the exhibition layout (on page 7 and the 360° collection tour) and discuss what considerations have been made by the Curator.

For example, the positioning of labels or information panels, entry and exit points, traffic flow, use of walls and facilities, removable and immovable objects, colour of the walls or any other interpretative material that has been included in the space.



Question and answer activity

5. Discuss how the Curator has displayed the artworks in the gallery space.

For example, the height of the artwork e.g. eye level, above eye level, Salon style, and/or clustered?

6. How has the exhibition been promoted to a target audience?

7. What information has been included in the exhibition to educate and inform the gallery visitor about the artworks?

8. What types of art forms have been included in the exhibition? For example drawings, prints, paintings, photographs, sculptures, and/or new media works.

9. Discuss the materials and techniques that the artist has used?



Question and answer activity

10. Has the artist, Kate Beynon, made works from materials which require protection?

11. Discuss what conservation methods would have been used to exhibit these types of artworks?

12. What lux level would the lights be set to in the exhibition space considering the types of artworks that are included in the exhibition?

13. Compare two artworks from the exhibition and discuss and compare how they have been displayed differently in the exhibition space?



Pre-visit information

Learn offers a range of tours, talks, lectures and activities covering a range of themes across the curriculum relating to the Gallery's permanent collections and temporary exhibitions. To gain the maximum benefit from your visit to the Gallery we suggest that educators visit the Gallery in advance and view the relevant exhibition or discuss the works with a Gallery Educator. If visiting the Gallery is not possible, please ensure all online resources are utilised.

Travelling by train

A three-minute walk through Johnstone Park to the Gallery.

Travelling by bus

Arrangements for bus parking can be made with your Gallery booking.

To help us conserve works in the Geelong Gallery's renowned collection for current visitors and future generations to enjoy, we recommend the following:

- Prior to your visit, educators/supervisors to brief students on appropriate behaviour in the Gallery (e.g. walking in the Gallery, listening to instructions and not touching the exhibits)
- Students should take care entering and leaving the building from and to the bus
- Food and drinks are not allowed inside the Gallery
- Please consider other visitors
- Educators to accompany their group at all times during their visit
- Stools and clipboards are available for student use
- Only pencils are to be used in the Gallery

Bookings

Bookings are essential for all Learn programs and group visits:

T 03 5229 3645

An entry fee of \$5 per student will apply to school groups wishing to visit Geelong Gallery and experience a tour led by a Gallery Educator.

Self-directed school groups may visit the Gallery free-of-charge.

Gallery Educator tours are offered on weekdays during school terms only.

Getting to the Gallery Geelong

Gallery is located in Johnstone Park. The entrance is at 55 Little Malop Street, in Geelong's arts precinct.

Conditions of entry

Please refer to the Geelong Gallery website for the COVID-19 safe Conditions of Entry.

This resource is supported by Department of Education and Training Strategic Partnership Program



Kate Beynon
*Demi-Ghost guardian with tangerine
and kindred spirits* 2018
watercolour, gouache, metallic
pigment and pencil on cotton rag
Courtesy of the artist and
Sutton Gallery, Melbourne
© Kate Beynon/Copyright Agency, 2020



Geelong Gallery
55 Little Malop Street
Geelong VIC 3220 Australia

T +61 3 5229 3645
info@geelonggallery.org.au
geelonggallery.org.au

Free Entry
Open daily 10am – 5pm

Drop-in tours Sunday
between 2–4pm

