

VCE Studio Art Unit 4:  
Outcome 3: Exhibition in Focus:  
*Sally Smart—P.A.R.A.D.E.*

Saturday 19 March to  
Sunday 3 July 2022



Learn

resource

VCE Studio Art





## About this resource

This learning resource provides students with key information relating to Geelong Gallery’s exhibition *Sally Smart—P.A.R.A.D.E.* and is designed to assist students in addressing the key learning outcomes for VCE Studio Art: Art Industry Context.

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.



Cover image:  
Sally Smart  
*The Violet Ballet* 2019 (still)  
Performers: Rennie McDougall  
and Lillian Steiner  
© Sally Smart  
Photographer: J. Busby

Above:  
*Sally Smart—P.A.R.A.D.E.*  
installation view Geelong Gallery, 2022,  
with selection of sculptures and *P.A.R.A.D.E.*  
(*Modern Drama and The Artist's Ballet*) 2021–22  
© Sally Smart  
Photographer: Andrew Curtis

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### 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.
- The curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks in current exhibitions.
- The characteristics of different types of gallery spaces visited in the current year of study.
- 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.

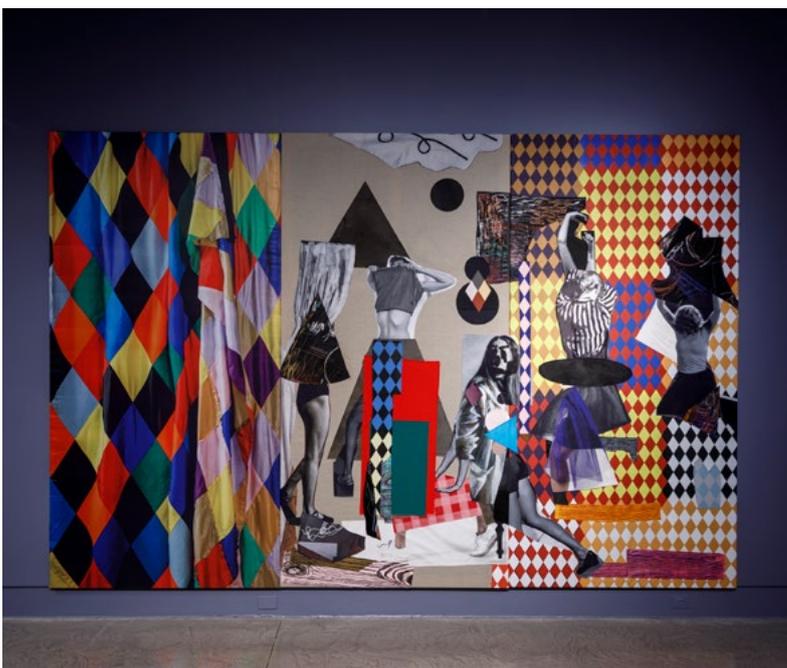


## About the exhibition

*P.A.R.A.D.E.* is the second work in Sally Smart's trilogy in which she explores and contemporises the historical avant-garde performances and designs of the early 20th century Ballets Russes, widely regarded as the most influential ballet company of their era.

Smart creates an experiential and immersive environment, comprising textiles (costumes and curtains), sculptural components and performance (video and sound) inspired by the sets and costumes designed by Pablo Picasso for the Ballets Russes' *Parade* in 1917.

The act of cutting, splicing, pinning, layering and manipulating multiple fragments across spaces is central to Smart's practice. Her use of fabric elements aligns to a long-standing interest in the domestic and feminine, and a desire to fracture or rupture societal expectations of gendered roles.



Above:  
Sally Smart—*P.A.R.A.D.E.*  
installation view, Geelong Gallery 2022  
with *P.A.R.A.D.E.* and *The Goat Dance*  
2019–22, *P.A.R.A.D.E. Curtain #1 & #2* 2019  
© Sally Smart  
Photographer: Andrew Curtis

Left:  
Sally Smart—*P.A.R.A.D.E.*  
installation view, Geelong Gallery 2022  
with *P.A.R.A.D.E.*, *(Modern Drama and*  
*The Artist's Ballet)* 2021–22  
© Sally Smart  
Photographer: Andrew Curtis



# About the artist

Sally Smart (born 1960) is one of Australia's leading contemporary artists recognised internationally for large-scale cut-out assemblage installations and increasingly, performance and video.



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## Exhibitions include:

- *The Violet Ballet, Adelaide Festival*  
Ace\_Open, Adelaide (2019)
- *P.A.R.A.D.E.*  
Honold Fine Art, at Biasa, Kuta (2017)
- *The Choreography of Cutting*  
Postmasters Gallery, New York (2016)
- *Odyssey: Navigating Nameless Seas*  
Singapore Art Museum, Singapore (2016)
- *Conversation: Endless Acts of Human History*  
(with Entang Wiharso)  
Galeri Nasional Indonesia, Jakarta (2016)
- *Six Degrees of Separation*  
Galeri Canna, Jakarta (2015)
- *Dark Heart: 2014 Adelaide Biennial of Australian Art*  
Art Gallery of South Australia, Adelaide (2014)
- *Negotiating This World*  
National Gallery of Victoria, Melbourne (2013)
- *The Pedagogical Puppet*  
Contemporary Galleries, University of Connecticut, Connecticut (2012)
- *Contemporary Australia: Women*  
Gallery of Modern Art (GOMA), Brisbane (2012)
- *No Name Station*  
Iberia Centre for Contemporary Art, Beijing (2010)

Sally Smart artist portrait 2021  
Photographer: Anna Kucera  
Courtesy Museum of Contemporary Art  
Sydney

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## Smart holds the following roles and is the recipient of the following awards and prizes:

- Council Member, National Gallery of Australia, Canberra
- Honorary Professor, Faculty of Fine Art and Music, The University of Melbourne
- Awarded an Australia Council Fellowship (2014)
- Artist-in Residence, University of Connecticut (2012)

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## Smart is represented in significant public and private collections including:

- Geelong Gallery, Geelong
- National Gallery of Australia, Canberra
- National Gallery of Victoria, Melbourne
- Art Gallery of South Australia, Adelaide
- Queensland Art Gallery | GOMA, Brisbane
- Museum of Contemporary Art, Sydney
- The University of Melbourne Art Collection, Melbourne
- Chartwell Collection, Auckland Art Gallery, Toi o Tamaki, Auckland
- Herbert F Johnson Museum, Ithaca, New York
- The William Benton Museum of Art Connecticut's State Art Museum, Connecticut
- British Museum, London
- Deutsche Bank, Frankfurt
- International Collage Centre, Pennsylvania

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## Further resources:

Artist website:  
[sallysmart.com](http://sallysmart.com)

Represented by Sarah Scout Presents, Melbourne, and Gallery Sally Dan-Cuthbert, Sydney  
[sarahscoutpresents.com/artists/46-sally-smart/overview/](http://sarahscoutpresents.com/artists/46-sally-smart/overview/)

[galleriesallydancuthbert.com/artists/73-sally-smart/overview/](http://galleriesallydancuthbert.com/artists/73-sally-smart/overview/)



# Geelong Gallery— a public art gallery

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 monetary donations and long-standing 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.



Above:  
Eugene von Guérard  
*View of Geelong* 1856  
oil on canvas  
Geelong Gallery  
Purchased through the Geelong Art Gallery  
Foundation with the generous support of  
the Victorian Government, the Australian  
Government, the City of Greater Geelong  
and numerous community and other  
donors, 2006  
Photographer: Terence Bogue

Right:  
Frederick McCubbin  
*A bush burial* 1890  
oil on canvas  
Geelong Gallery  
Purchased by public subscription, 1900  
Photographer: Andrew Curtis



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## Learn more about public art galleries and museums:

National Association for the Visual Arts (NAVA)  
[visualarts.net.au](http://visualarts.net.au)

Museums Australia  
[museumsaustralia.org.au](http://museumsaustralia.org.au)

Public Galleries Association of Victoria (PGAV)  
[pgav.org.au](http://pgav.org.au)

International Council of Museums Australia (ICOM)  
[icom.org.au](http://icom.org.au)

Australia Council for the Arts  
[australiacouncil.gov.au](http://australiacouncil.gov.au)

Creative Victoria  
[creative.vic.gov.au](http://creative.vic.gov.au)



# 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 an 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 close consultation with the artist. For this exhibition, reproductions of works were scaled and inserted into a design program to develop the layout in consultation with the artist.



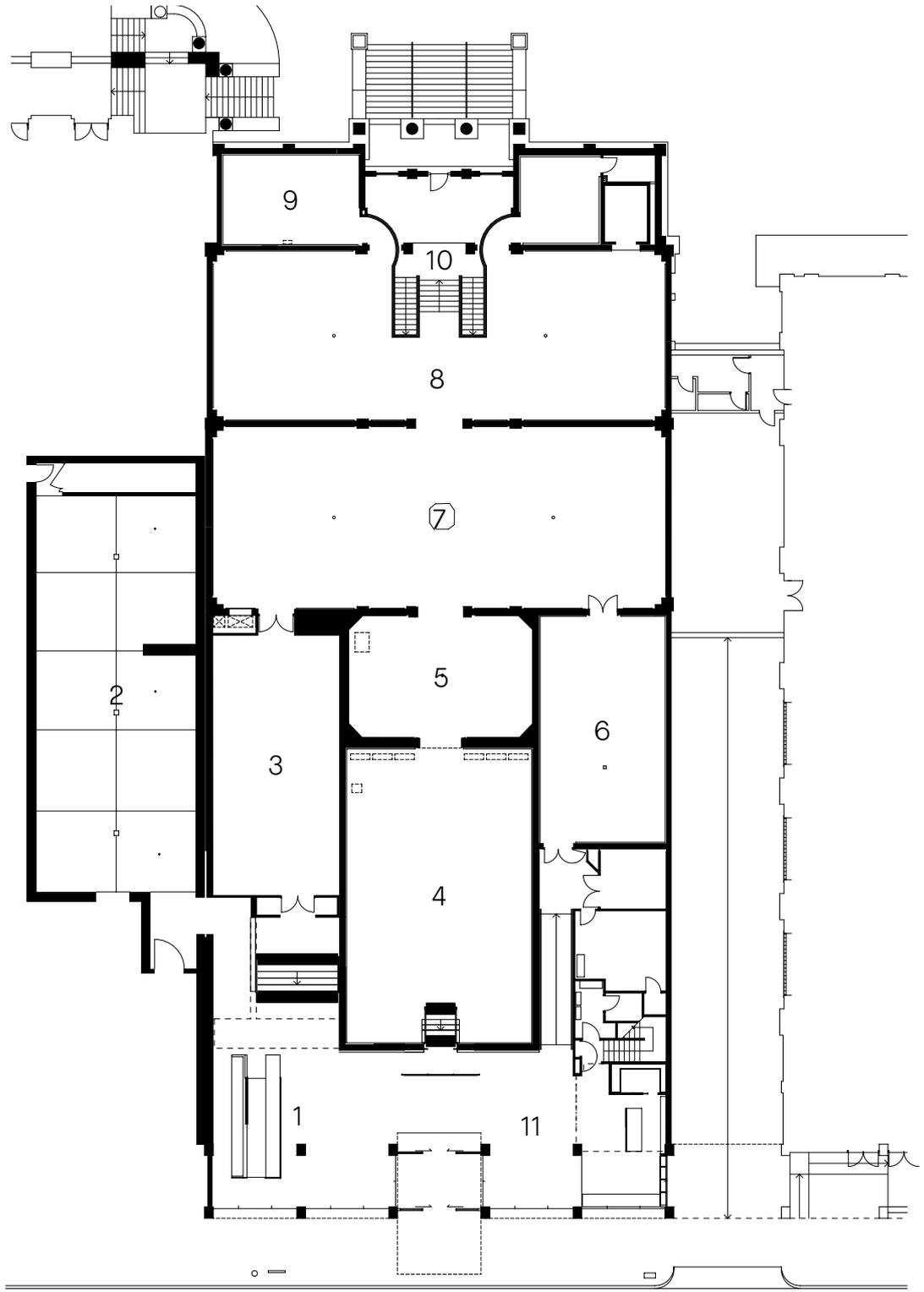
*Sally Smart—P.A.R.A.D.E.*  
installation view, Geelong  
Gallery, 2022, with selection  
of sculptures and *P.A.R.A.D.E.*  
(*Modern Drama and The Artist's  
Ballet*) 2021–22  
© Sally Smart  
Photographer: Andrew Curtis



# 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.



## Galleries and other spaces:

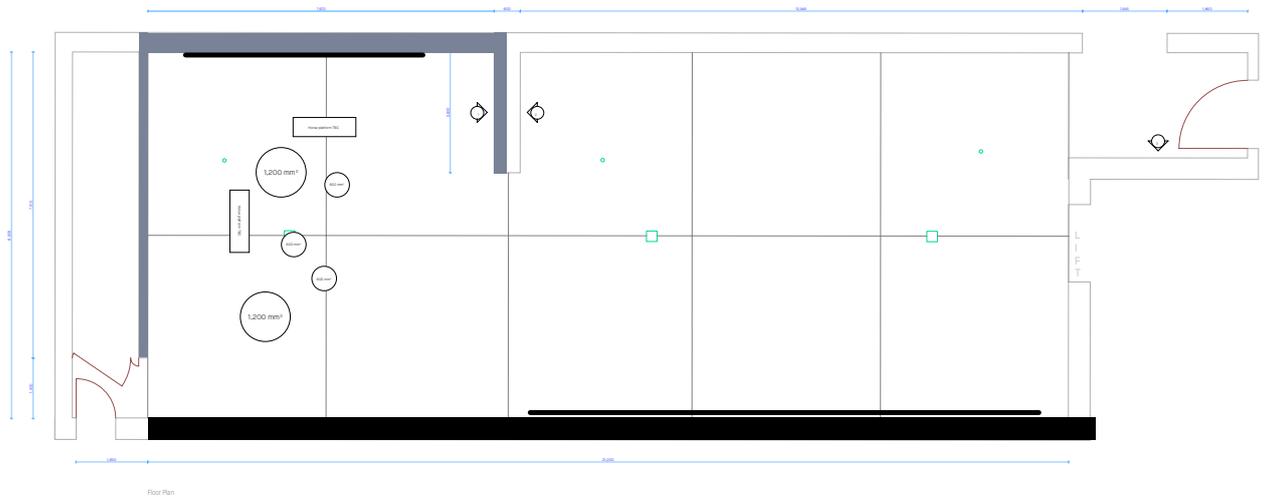
- |                  |                 |
|------------------|-----------------|
| 1                | 6               |
| Visitor Services | Max Bell        |
| Desk & Cloaking  | 7               |
| 2                | Douglass        |
| Temporary        | 8               |
| exhibition space | Hitchcock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



## Exhibition space— main characteristics

*Sally Smart—P.A.R.A.D.E.* is exhibited in the Temporary exhibition space, a 200m<sup>2</sup> gallery, located on the ground floor of the Geelong Library and Heritage Building, with a connection and main entrance through Geelong Gallery. The Gallery space is defined by a 4.5 metre high ceiling and polished concrete floors. There is no natural light in the space and it is lit with artificial track lighting.

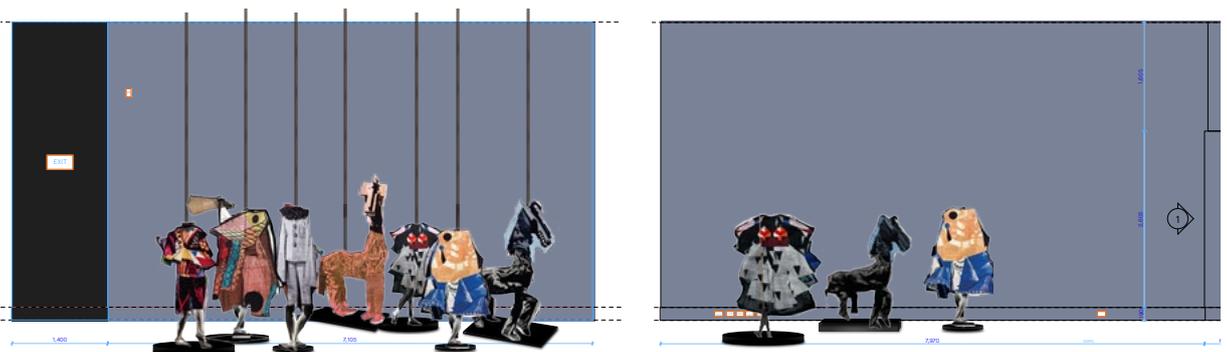
*Modern Drama and The Artist's Ballet* installation



*P.A.R.A.D.E. and The Goat Dance 2019–22, P.A.R.A.D.E. Curtain #1 & #2 2019* installation



South Elevation



North wall

East wall



# 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 conservation and preservation of artworks visit the Australian Institute for the Conservation of Cultural Material [aiccm.org.au](http://aiccm.org.au)

## How do staff handle artworks?

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. Attendants handling works of art without gloves need to frequently clean their hands.



Top:  
Sally Smart—P.A.R.A.D.E.  
installation view, Geelong Gallery, 2022  
with left to right: Costume (Pink Acrobat)  
(detail) 2017, Constructivist Costume 2020  
Costume (Red Trickster) (detail) 2020  
© Sally Smart  
Photographer: Andrew Curtis

Above:  
Sally Smart—P.A.R.A.D.E.  
installation view, Geelong Gallery, 2022  
© Sally Smart  
Photographer: Andrew Curtis

Right:  
Geelong Gallery collection  
works on paper storage  
Photographer: Levi Ingram



# Marketing and promotion

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



*Sally Smart—P.A.R.A.D.E.*  
Totem sign  
Geelong Gallery, 2022  
Photographer: Andrew Curtis

## 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 revenue streams (i.e. ticketed exhibitions, membership, the Gallery Store and venue hire/events)
- Most importantly, promoting and communicating 'inclusive learning and access for all'

Our aim is to attract a state-wide audience of all ages to *Sally Smart—P.A.R.A.D.E.* with a target of 15,000–25,000 visitors through the exhibition.

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.

Geelong Gallery's key cultural segments include:

34%	23%	17%
Expression	Essence	Stimulation

For detailed descriptions of these audience segments visit [mhminsight.com/culture-segments](https://mhminsight.com/culture-segments)

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 are hosted in the Temporary exhibition space) including *Sally Smart—P.A.R.A.D.E.* are allocated greater funding and marketing focus. Smaller, niche exhibitions are allocated more modest marketing budgets. This scalable marketing approach is due to budget constraints and the objectives of attracting larger, more mainstream audiences and, conversely ensuring we continue to attract niche, scholarly audiences to specific exhibitions.



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 exhibition 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 content allocation in the Gallery Program (3 annual), an exhibition opening invitation and an e-catalogue. 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, outreach programs 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. *Sally Smart—P.A.R.A.D.E.* 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**

Enews focus, website listing, and social media focus are all used and engaged on 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**

Aligned with Victorian curriculum, the marketing department supports the production and promotion of resources and guided tours for Foundation to VCE students exploring key learning in The Arts and cross-curriculum priorities.

Sally Smart  
*Horse Dance 2018* (still)  
Performer: Brooke Stamp  
© Sally Smart  
Photographer: J. Wright



# Gallery activity:

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

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

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3. Discuss how the curator/and or the artist has displayed artworks alongside others to suggest a particular theme or curatorial/artist intent.

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4. Discuss what considerations have been made by the curator/artist in designing the exhibition layout.

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.

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Sally Smart  
*Horse Craft (Blue)* 2015  
synthetic thread and collage elements  
DGTMB Art Embroidery  
Courtesy Postmasters Gallery, NYC  
© Sally Smart



## Gallery activity

**5. Discuss how the curator/artist 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.

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

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

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**8. What types of art forms have been included in the exhibition?**

For example, drawings, prints, paintings, photographs, sculptures, textiles and/or new media works.

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**9. Discuss the materials and techniques that the artist has used to create the works.**

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Sally Smart  
*Horse Craft (Pink)* 2015  
synthetic thread and collage elements  
DGTMB Art Embroidery  
Courtesy of the artist and Sarah Scout  
Presents, Melbourne  
© Sally Smart  
Photographer: A. Murphy



## Gallery activity

10. Has the artist Sally Smart made works from materials which require protection?

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

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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?

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

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Sally Smart  
*Assemblage Embroidery (Pink Chout) 2019*  
synthetic embroidery thread, various  
collage elements, suspended metal  
element, wood and pins  
DGTMB Art Embroidery  
Courtesy of the artist and Sarah Scout  
Presents, Melbourne  
© Sally Smart  
Photographer: Adrian Murphy



# Pre-visit information Geelong Gallery:



Geelong Gallery Learn offers a series of tours, talks, lectures and activities covering a range of themes across the curriculum relating to the Gallery's permanent collection and temporary exhibitions.

To gain the maximum benefit from your visit to the Gallery we suggest that educators visit in advance and view the relevant exhibition or discuss the works with a Gallery Educator.

If visiting the Gallery with your students is not possible, please ensure all online resources are utilised.

To help us care for 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

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

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.

## Conditions of entry

Geelong Gallery's COVID Safety plan and visitor requirements are outlined on our website.

## Exhibition partners

Anonymous donor  
Ruth Fagg Foundation Trust  
Creative Futures Design Fund



This is a Geelong  
Design Week exhibition



Back cover:  
Sally Smart—P.A.R.A.D.E.  
installation view, Geelong Gallery 2022  
with Chant (*Costume Collage*) 2021  
© Sally Smart  
Photographer: Andrew Curtis

Above:  
Sally Smart  
*Assemblage Embroidery (Chout)* 2018  
synthetic embroidery thread  
and collage elements  
DGTMB Art Embroidery  
© Sally Smart  
Photographer: Adrian Murphy



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 Saturday  
between 11am–1pm and  
Sunday between 2pm–4pm

