VCE Art Making and Exhibiting

Exhibitions list 2024

The VCE Art Making and Exhibiting exhibitions list 2024 provides information about recommended exhibitions, artwork displays and collections to support the teaching of content related to the study of exhibitions, artworks and artists in the [*VCE Art Making and Exhibiting Study Design*](https://vcaa.vic.edu.au/curriculum/vce/vce-study-designs/ArtMakingandExhibiting/Pages/Index.aspx). It includes details of exhibitions and resources in galleries, museums, exhibition spaces and site-specific spaces that are recommended for study. **The list comprises recommendations only and is not mandated for study in Units 3 and 4 of VCE Art Making and Exhibiting.** Schools and VCE providers may select art exhibitions for study that are not on this recommended list.

The list has been compiled by the VCAA based on the information provided by galleries, museums, exhibition spaces and site-specific spaces. The recommended exhibitions are displayed in public or commercial exhibition spaces and are physical, virtual or online exhibitions. Details are provided about the display of artworks and general collection exhibitions.

All entries in the list consist of the following:

* the name of gallery, museum or exhibition space
* the title of the exhibition(s)
* dates of the exhibition(s)
* the exhibition location (for example, physical or online)
* a description of the exhibition or general collection on display, including an overview of the theme of the exhibition, artists or artworks exhibited
* curatorial information and any consideration of exhibition display and conservation if available
* details of supporting resources and information for schools if available.

All entries in the list are in alphabetical order and the details provided are correct at the time of publication.

Ararat Gallery TAMA

**Address:** 82 Vincent Street, Ararat VIC 3377

**Website:** [araratgallerytama.com.au](https://araratgallerytama.com.au/)

Exhibition information

**Exhibition:** Panoply

**Exhibition type:** Physical exhibition

**Exhibition dates:** 2 March–16 June 2024

Panoply is an emergency shelter installation that aims to provide a place of retreat and safety in the first stage of displacement. Motivated by the uncertainty of life and a fascination for textiles and architecture, this project has been incubating for many years. This iteration of Panoply has been laboriously hand stitched over many months and utilises reclaimed fabrics and stuffing.

The design elements including colour, shape, base, ‘doors’ and ‘windows’ are personal to the needs of the artist with the idea that this modular approach can be adapted to the needs of different inhabitants. The main considerations are the ability to make and transport it by oneself, be able to look out but not to be looked in upon and to have multiple camouflaged points for entry/exit. These entry/exit points can also be used to join with other ‘Panoplies’ to create either a communal dwelling or a private one.

**Artist:** Kasia Tons

Kasia Tons is a textile artist working and living on Peramangk Country. Hand embroidery and mask making are central to her practice, which sits at the intersection of art, fashion, and craft. Her process is slow and intuitive, colourful, and expressive. The labour and time invested in creating her work acts as an antidote to the fast pace of the modern world and the addictive seeking of instant gratification through digital means. Recurring thematic interests include social impacts of digital technology use, the Anthropocene, and interpersonal/interspecies relationship dynamics.

Supporting resources

TAMA can provide onsite tours for student groups, covering curation, preventative conservation and exhibition design. The Gallery encourages booking at least 2 weeks in advance, to allow staff to prepare a tour tailored to students’ areas of study.

Art Gallery of Ballarat

**Address:** 40 Lydiard Street North, Ballarat VIC 3350

**Website:** [artgalleryofballarat.com.au](https://www.artgalleryofballarat.com.au/)

Exhibition information

**Exhibition:** Nan Goldin

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 2 March–2 June 2024

*The ballad of sexual dependency* is a defining artwork of the 1980s. Nan Goldin’s extended photographic study of her chosen family – her ‘tribe’ – began life as a slide show screened in the clubs and bars of New York where Goldin and her friends worked and played. The slide show was then distilled to a series of 126 photographs, which has recently become part of the National Gallery’s collection.

Goldin takes photographs to connect, to keep the people she loves in her memory. She is committed to the idea that photography can faithfully record a time and place and do so in a way that has real social purpose. Using a documentary, snapshot style, she lays bare her life in the manner of a family album. We see her alongside her friends and lovers as they live their lives – hanging out, falling in and out of love, having children. But this is a community that would be decimated by HIV/AIDS and drug-related deaths. The ballad has become as much a testament to how much Goldin and her community have lost, as it is a record of the look and feel of a past time. Goldin refers to *The ballad* as her ‘public diary’, stating that her photographs ‘come out of relationships, not observation’. The work’s overriding themes, she has stated, are those of love and empathy and the tension between autonomy and interdependence in relationships – relationships in which all genders struggle to find a common language.

Viewer advice**:** The photographs in Nan Goldin’s The ballad of sexual dependency depict the everyday lives, often in intimate detail, of people in Goldin’s immediate community during the late 1970s and early 1980s. Please be advised that works of art in this exhibition depict explicit nudity, sexual acts, drug use and the impacts of violence against women. Viewer discretion is advised. This exhibition is not suitable for children under the age of 15.

**Artist:** Nan Goldin

**Exhibition:** Art Gallery of Ballarat Permanent Collection

**Exhibition type:**  Physical exhibition

The Art Gallery of Ballarat’s extensive permanent collection provides the basis for unique thematic displays, which look at our society from a series of perspectives such as Place, Elements, Inhabit, Bodies, and Journeys. These thematic displays draw connections between old and new by creating a dialogue between historical and contemporary art, thinking and stories, including those of Australia's First Nations Peoples.

**Artists:** Tony Albert, John Brack, Grace Crowley, Eugene von Guérard, Fiona Hall, Angelina Pwerle, Jeffrey Smart, Sally Smart, Clifford Possum Tjapaltjarri, Fred Williams and more

Supporting resources

The Gallery will develop a video and written resources to support the exhibitions. These will include interviews with curators, collection manager, exhibition designer and other staff. The recourses will be published on the Gallery's exhibition webpage.

Arts Centre Melbourne

**Address:** 100 St Kilda Road, Melbourne VIC 3000

**Website:** [artscentremelbourne.com.au/whats-on/2023/schools-and-teachers/for-schools-vce-art-making-and-exhibiting](https://www.artscentremelbourne.com.au/whats-on/2023/schools-and-teachers/for-schools-vce-art-making-and-exhibiting)

Exhibition information

**Exhibition:** Australian Performing Arts Collection (APAC) and APAC store

**Exhibition type:** Physical exhibition with online records

Arts Centre Melbourne is the proud custodian of the Australian Performing Arts Collection (APAC), which is dedicated to the collection, preservation and interpretation of Australia’s circus, dance, music, opera and theatre heritage.

Collecting began in the late 1970s and 2 early major acquisitions were the J. C. Williamson Theatre Archive and the Dame Nellie Melba Collection. Today, the collection holds over 850,000 objects, from concept designs to costumes, from personal and production archives to photography. In addition to exhibitions, displays and a searchable online catalogue, the Australian Performing Arts Collection is accessible through loans to other organisations and a dedicated research facility called the Australian Performing Arts Collection Store, which students can gain access to via guided experiences with curators and conservators.

Australian Performing Arts Collection Store is a ‘behind-the-scenes’ experience that is built on the 4 following foundation themes:

1. Develop: How we develop the collection, how we represent, partner and work with the performing arts sector Manage: How we document, store, track and manage the collection physically and also through our database
2. Preserve: How we protect, care, treat and preserve the collection for current and future generations
3. Share: How we make the collection accessible through physical and online means including exhibitions, digital technologies and research outcomes. Students can see Collection management in action through guided tours of the facility.

**Exhibition:** Public Art Collection (PAC)

**Exhibition type:**  Physical with online records

Arts Centre Melbourne's Art Collection is one of the most significant public collections of Australian art outside the major state galleries. The foundation of the Art Collection dates to the construction of the buildings in the 1970s and early 1980s. As Arts Centre Melbourne was being planned and built, works of art were integrally incorporated into the designs of the original foyers of Hamer Hall and the Theatres Building, designed by Melbourne-born, award-winning stage designer John Truscott. The Art Collection includes major series of works by renowned 20th-century Australian artists, such as Arthur Boyd, Roger Kemp, Donald Laycock, Sidney Nolan, John Olsen and Jeffrey Smart, along with a groundbreaking selection of early Western Desert paintings and tapestries. This collection continues to grow, reflecting the ways in which artists are inspired by the collaboration and immutable connection between the visual and performing arts.

**Artists:** Foundation Collection: Sidney Nolan, Arthur Boyd, Roger Kemp, Donald Laycock, John Olsen, Jeffrey Smart, Colin Lanceley and a key collection of Western Desert paintings

Contemporary Collection: Vernon Ah Kee, Robert Jacks, Anne Zahalka, Jon Campbell, Wendy Sharpe, Natalya Hughes, Clinton Naina, Judy Watson

**Exhibition:** *Australian Music Vault (AMV)*

**Exhibition type:** Physical with online records

The Australian Music Vault is a celebration of the Australian contemporary music story – past, present and future. It’s a place to explore your love of music, revisit some of the big music moments of your life and discover exciting new stories from today’s Australian music scene. Created by Arts Centre Melbourne in collaboration with the Australian music industry, the exhibition features iconic items from Arts Centre Melbourne’s Australian Performing Arts Collection alongside items contributed by some of Australia’s most loved and respected artists.

With regularly changing content supported by interactive and immersive digital experiences, this dynamic exhibition offers visitors a glimpse into the world of the artists, producers, managers, record labels, promoters, roadies and technicians who have helped put Australian music on the map and allowed it to become the soundtrack to our lives. Artists represented in AMV include Nick Cave, Midnight Oil, Mo’Ju, Archie Roach, MESS, Missy Higgins and AC/DC. The exhibition consists of a series of display cases that are grouped in the following themes:

* Agents of Change: Music driving social and political change
* The Real Thing: Creation of ‘The Australian Sound’
* The Wild Ones: Trailblazers and innovators
* Two Way Traffic: Migration of artists in and out of Australia
* National Indigenous Music Awards Hall of Fame

Supporting resources

Teachers can book into sessions at Australian Performing Arts Collection Store, including guided tours led by curators and conservators.

Downloadable teaching resource to support students studying VCE Art Making and Exhibiting are available at [artscentremelbourne.com.au/whats-on/2023/schools-and-teachers/for-schools-vce-art-making-and-exhibiting](https://www.artscentremelbourne.com.au/whats-on/2023/schools-and-teachers/for-schools-vce-art-making-and-exhibiting)

Arts Centre Melbourne foyer spaces and the Australian Music Vault are open from Monday to Friday from 9am to 5pm for self-guided tours. Please email schools@artscentremelbourne.com.au for more information.

Learn more about Art Centre collections here: [artscentremelbourne.com.au/exhibitions-collections](https://www.artscentremelbourne.com.au/exhibitions-collections)

Australian Centre for Contemporary Art (ACCA)

**Address:** 111 Sturt Street, Southbank VIC 3006

**Website:** [acca.melbourne](https://acca.melbourne/)

Exhibition information

**Exhibition:** From the other side

**Exhibition type:** Physical exhibition, group exhibition, contemporary First Nations artworks and curatorial practice

**Exhibition dates:** 9 December 2023–3 March 2024

*From the other side* is a thematic group exhibition that brings together Australian and international artists to explore and unsettle the tropes of the horror genre and its relationship to vulnerability, anxiety, rage and revenge*. From the other side* draws upon horror’s shared cultural imaginary and its ability to transgress and destabilise institutions of power. The artists and artworks present counternarratives and alternative mythologies through a synthesis of dread, camp, humour and catharsis.

**Artists:** Naomi Blacklock, Mia Boe, Louise Bourgeois, Cybele Cox, Karla Dickens, Lonnie Hutchinson, Naomi Kantjuriny, Minyoung Kim, Maria Kozic, Jemima Lucas, Clare Milledge, Tracey Moffatt, SJ Norman, Julia Robinson, Marianna Simnett, Heather B Swann, Suzan Pitt, Kellie Wells and Zamara Zamara

**Curators**: Elyse Goldfinch and Jessica Clark

**Exhibition:** Laure Prouvost

**Exhibition type:** Physical exhibition, international artist of significance series, solo exhibition, new commissions

**Exhibition dates:**  28 March–10 June 2024

Laure Prouvost is a major new solo exhibition by renowned French artist Laure Prouvost, continuing ACCA’s annual series of solo exhibitions by influential international artists. Encompassing new commissions and a survey of existing work, the exhibition transforms ACCA’s unique architecture into a labyrinthine and other-worldly environment, introducing Australian audiences to the imaginative, absorbing and frequently absurdist hallmarks of Prouvost’s diverse artistic practice. A joyous exhibition, themes consider the roles and legacies of grandmother and grandfather, the maternal spaces of mother and child, and contemporary social spaces in which humans commune with the natural world.

**Artist:** Laure Prouvost

**Curators**: Max Delany and Annika Kristensen

**Exhibition:** The 2024 Macfarlane Commissions

**Exhibition type**: Physical exhibition, group exhibition, Australian artist of significance series,
First Nations artists and artworks, new commissions

**Exhibition dates:** 29 June–1 September 2024

The Macfarlane Commissions series presents ambitious new projects by emerging and mid-career Australian and international artists. In its third iteration, the 2024 Macfarlane Commissions exhibition presents ambitious new projects by 7 artists from across Australia. Working in a broad range of mediums including sculpture, ceramics, weaving, painting, embroidery, multichannel video and installation, the artists brought together variously reclaim, unpack, celebrate, build upon or rebel against specific material, or cultural or ideological inheritances. Spanning a range of themes (personal, social and familial connections and histories; cultural and artistic lineages; official archives; and understandings of spiritual and natural worlds) the selected artists reflect on how the past reverberates in the present.

**Artists:** Kim Ah Sam (Kuku Yalanji, Kalkadoon/QLD), Andy Butler (VIC), Teelah George (WA), Alexandra Peters (VIC), Nicholas Smith (VIC), Joel Sherwood Spring (Wiradjuri/NSW) and Salote Tawale (NSW)

**Curator:** Shelley McSpedden

**Exhibition:** The Tennant Creek Brio

**Exhibition type:** Physical exhibition, group exhibition, First Nations artists, contemporary
First Nations artworks and curatorial practice, new commissions

**Exhibition dates:** 21 September–17 November 2024

ACCA will present a major new exhibition survey of The Tennant Creek Brio as part of ACCA’s ongoing Contemporary Australian Solo exhibition series. The Tennant Creek Brio is a dynamic art collective which emerged in 2016 from an improvised art therapy program, encompassing a group of men who have lived in marginal circumstances in and around Tennant Creek, on Waramangu Country.

The Tennant Creek Brio fuse First Nations cultural traditions, the industrial materiality of the mining industry and global art influences to explore their cross-cultural identities (Waramungu, Warlmunpa, Warlpiri, Kaytetye, Alyawarre and European) and the complex encounters and unresolved tensions between Indigenous and settler colonial cultures. The exhibition will present a series of major new commissions and existing work extending throughout ACCA’s 4 gallery spaces.

**Artists:** Rupert Betheras, Fabian Brown, Marcus Camphoo Kemarre (aka Double O), Lindsay Nelson Jakamarra, Clifford Thompson Japaljarri, Joseph ‘Yugi’ Williams Jungarayi, Jimmy Frank Jnr Jupurrula, Simon Wilson Pitjara

**Curators:** Max Delany, Jessica Clark, Elyse Goldfinch, Shelley McSpedden

**Exhibition:** Summer Season: Big Picture series (title TBC)

**Exhibition type:** Physical exhibition, group exhibition, thematic exhibition

**Exhibition dates:** 7 December 2024–TBC

The Summer Season exhibition explores how we might foster a sense of hope and possibility in the face of planetary climate emergency. The exhibition continues ACCA’s Big Picture series, which explores contemporary art’s relation to wider social, cultural and political contexts. Drawing connections between natural and historical processes, the exhibition critically reflects on the way that natural exploitation, cultural domination and territorial possession are often part of the same imperial process. It brings together artists who experiment with and foreground new forms of relationality in response to our environmental crisis, with a focus on practices from across Australia and our neighbouring Asia-Pacific region.

**Artists:** To be confirmed

**Curator:** Shelley McSpedden

Supporting resources

ACCA Education supports free, curriculum-aligned arts learning opportunities for students, educators and the wider education community through in-gallery programs, outreach, online resources and the ACCA virtual classroom. Free tours, workshops and curriculum-aligned resources are developed for every ACCA exhibition. Bookings are essential: the ACCA Education quick guide in the ACCA Learning portal provides all the information for bookings. Further public programs will be available during the exhibition season.

ACMI (The Australian Centre for the Moving Image)

**Address:** Federation Square, Swanston Street and Flinders Street, Melbourne VIC 3000

Enter galleries via Flinders Street entrance

**Website:** [acmi.net.au](https://www.acmi.net.au)

Exhibition information

**Exhibition:** The Story of the Moving Image

[acmi.net.au/whats-on/story-of-the-moving-image-exhibition](https://www.acmi.net.au/whats-on/story-of-the-moving-image-exhibition/)

**Exhibition type:** Physical exhibition

**Cost:**  Free. Booking essential

ACMI’s centrepiece exhibition includes sculpture, installation and screen-based artworks interconnected with displays relating to the history and production of the moving image. A significant feature of the exhibition is the focus on First Peoples’ self-representation through the inclusion of artworks by Vicki Couzens, Ali Gumillya Baker, John Harvey and Julie Gough, and installations exploring First Peoples’ significant contribution to national and global screen culture.

**Artists:** Vicki Couzens, Ali Gumillya Baker, John Harvey, Julie Gough, Daniel Crooks and Taree MacKenzie. Also, don’t miss Mikala Dwyer (in the Lightwell) and Daniel von Sturmer (in Federation Square foyer)

Supporting resources

The Story of the Moving Image school exhibition visit: [acmi.net.au/education/school-program-and-resources/exhibition-story-moving-image](https://www.acmi.net.au/education/school-program-and-resources/exhibition-story-moving-image/)

Telling ACMI's new tale through collaboration: [acmi.net.au/stories-and-ideas/telling-acmis-new-tale-through-collaboration](https://www.acmi.net.au/stories-and-ideas/telling-acmis-new-tale-through-collaboration/)

Curating our centrepiece exhibition: [acmi.net.au/stories-and-ideas/curating-our-centrepiece-exhibition-story-moving-image](https://www.acmi.net.au/stories-andideas/curating-our-centrepiece-exhibition-story-moving-image)

The Story of the Moving Image First Peoples’ Perspectives: [acmi.net.au/education/school-program-and-resources/the-story-of-the-moving-image-first-peoples-perspectives](https://www.acmi.net.au/education/school-program-and-resources/the-story-of-the-moving-image-first-peoples-perspectives/)

Vicki Couzens uses light and shadow to tell moving image stories: [acmi.net.au/stories-and-ideas/vicki-couzens-uses-light-and-shadow-to-tell-moving-image-stories](https://www.acmi.net.au/stories-and-ideas/vicki-couzens-uses-light-and-shadow-to-tell-moving-image-stories/)

Taree Mackenzie on 'Pepper's ghost effect, triangles, cyan and red': [acmi.net.au/stories-and-ideas/taree-mackenzie-on-peppers-ghost-effect-triangles-cyan-and-red](https://www.acmi.net.au/stories-and-ideas/taree-mackenzie-on-peppers-ghost-effect-triangles-cyan-and-red/)

Marion Parker conserves costumes for ACMI: [acmi.net.au/stories-and-ideas/marion-parker-conserves-costumes-for-acmi](https://www.acmi.net.au/stories-and-ideas/marion-parker-conserves-costumes-for-acmi/)

Painting the rain-making car: Bush Mechanics: [acmi.net.au/stories-and-ideas/painting-the-rain-making-car-bush-mechanics](https://www.acmi.net.au/stories-and-ideas/painting-the-rain-making-car-bush-mechanics/)

John Harvey: Canopy (includes artist interview): [acmi.net.au/works/117898--canopy](https://www.acmi.net.au/works/117898--canopy/)

Mikala Dwyer: Weights of Light (includes video): [acmi.net.au/works/120288--weights-of-light](https://www.acmi.net.au/works/120288--weights-of-light/)

**Exhibition:** Memo Akten: Distributed Consciousness

 [acmi.net.au/whats-on/memo-akten-distributed-consciousness](https://www.acmi.net.au/whats-on/memo-akten-distributed-consciousness/)

**Exhibition type:** Physical, AI-inspired, screen-based exhibition (separate gallery within The Story of the Moving Image)

**Exhibition dates:** 16 June 2023–31 July 2024

Created by multidisciplinary artist Memo Akten and focusing on the connection between living creatures, the environment, people and computing. Originally beginning as an NFT collection on the ecologically friendly blockchain Tezos, Memo Akten's eight-channel video installation, Distributed Consciousness, features 256 unique images of octopus-like Tentacular Critters created with custom Artificial Intelligence/Machine Learning coded by the artist.

**Artist:** Memo Akten is a multidisciplinary artist, musician, researcher and computer scientist from Istanbul, Turkey, currently based in Los Angeles. He explores the tensions between ecology, technology, science and spirituality, studying intelligence in nature, intelligence in machines, perception, consciousness, neuroscience, physics and (philosophies of) spirituality, ritual and religion.

Supporting resources

Memo Akten: Distributed Consciousness Learning Resource: [acmi.net.au/education/school-program-and-resources/memo-akten-distributed-consciousness-learning-resource](https://www.acmi.net.au/education/school-program-and-resources/memo-akten-distributed-consciousness-learning-resource/)

Memo Akten on Distributed Consciousness: [acmi.net.au/stories-and-ideas/memo-akten-on-distributed-consciousness](https://www.acmi.net.au/stories-and-ideas/memo-akten-on-distributed-consciousness/)

**Exhibition:** Marshmallow Laser Feast: Works of Nature

 [acmi.net.au/whats-on/marshmallow-laser-feast-works-of-nature](https://www.acmi.net.au/whats-on/marshmallow-laser-feast-works-of-nature/)

**Exhibition type:** Physical exhibition, immersive screen-based experience

**Exhibition dates:**  23 November 2023–14 April 2024

**Cost:** $10 per student (accompanying teachers free). Booking essential

This Australian premiere features 5 major digital artworks on a grand, awe-inspiring scale from London-based collective Marshmallow Laser Feast. Through guided meditation, large-scale screen works and interactive experiences, visitors evolve from droplets of water to plants, cells and stars, becoming part of the cycle of life and the cosmos.

**Artists:** Marshmallow Laser Feast is a small experiential studio from London working in the intersection of art and technology

**Exhibition:**  Stanislava Pinchuk, Mordant Family Moving Image Commission

**Exhibition type:** Physical exhibition, screen-based artwork

**Exhibition dates:** 19 February–9 June 2024.

**Cost:** Free

The recipient of the inaugural $80,000 Mordant Family Moving Image Commission for young artists is Stanislava Pinchuk. Pinchuk's project was delayed due to the COVID-19 pandemic. Pinchuk will premiere her work at ACMI, and an edition will become part of ACMI’s collection.

**Exhibition:**  Universal Everything

**Exhibition type:**  Physical exhibition, immersive screen-based experience

**Exhibition dates:**  8 May–28 July 2024.

**Cost:** TBC. Booking essential

Exhibition exploring innovation and experimentation through a collective of cutting-edge media artists.

**Exhibition:** Untitled First Nations project

**Exhibition type:** Immersive screen-based experience

**Exhibition dates:** 25 June–25 August 2024.

**Cost:** Free. Booking essential

Many of the major highways and roads across this nation are built on top of ancient trade routes and networks. This exhibition explores how infrastructure authenticates national identity, and the freedom that the road symbolises through films.

**Exhibition:** Untitled Goose Game

**Exhibition type:** Physical exhibition featuring production design materials

**Exhibition dates:** 17 September 2024–16 February 2025.

**Cost:** Free. Booking essential

This playful exhibition looks at the development and reception of Melbourne-made video game *Untitled Goose Game*. It draws on ACMI’s archive of design and production material and considers how the game positions the player as comedian, and how this has contributed to the game’s ongoing life in memes, mods, streaming and digital culture.

**Exhibition:** ACMI Gallery 5 online program

 [acmi.net.au/gallery-5-online-exhibitions](https://www.acmi.net.au/gallery-5-online-exhibitions/)

**Exhibition type:** Virtual and online exhibition

Art that reflects, celebrates and interrogates the internet and digital culture

General resources

The following resources support VCE Art Making and Exhibiting Unit 2 Area of Study 1 and Unit 3 and 4 Area of Study 3.

Collection Development Strategy: [acmi.net.au/about/reports-policies/collection-development-strategy](https://www.acmi.net.au/about/reports-policies/collection-development-strategy/)

Collections and Preservation: [acmi.net.au/collection-preservation](https://www.acmi.net.au/collection-preservation/)

Bayside Gallery

**Address:** Wilson Street and Carpenter Street, Brighton VIC 3186

**Website:** <https://pgav.org.au/Bayside-Gallery~575>

Exhibition information

**Exhibition:** *Lynne Boyd: Lilac time*

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 2 March–14 April 2024

Solo exhibition by nationally recognised artist Lynne Boyd (1953–2022), who lived and worked in Brighton East for over 25 years, focusing on her 3-decade engagement with Port Phillip Bay. Using paint to capture different times of the day and atmospheric conditions in a sustained abstraction practice.

**Artist:** Lynne Boyd

**Exhibition:** Megan Cope

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 29 June–25 August 2024

Site-specific solo project by Quandamooka artist in collaboration with Boonwurrung elder Carolyn Briggs, which maps the local area from an Indigenous perspective. Newly commissioned paintings and installation works that refer to the history of indigenous population in Bayside, particularly the existence pf middens in the area.

**Artist:** Megan Cope

Supporting resources

Education resources will be created with direct curriculum links.

Benalla Art Gallery

**Address:** Benalla Botanical Gardens, Bridge Street, Benalla VIC 3672

**Website:** [benallaartgallery.com.au](https://benallaartgallery.com.au/)

Exhibition information

**Exhibition:** *Scotty So: +50*

**Exhibition type:** Physical exhibition

**Exhibition dates:** 1March–5 May 2024

*Scotty So: +50* is an official exhibition of PHOTO 2024 International Festival of Photography. *+50* explores the perspectives and aspirations of young people from diverse backgrounds in Benalla and Melbourne. Scotty So invites participants to share their thoughts on how they and the world will change in the next 50 years.

The exhibition features large-scale portraits of the young participants, which have been processed with AI to generate an image of them as an older person. *+50* offers a platform for young voices to be heard, encouraging reflection on the changing world and our place in it, and of aging and the impact of time on our lives.

Through the artist’s use of AI technologies, audiences consider how we utilise these currently, and to what degree we can depend on their accuracy in the future.

**Artist:** Scotty So

**Exhibition:** *Three Echoes – Western Desert Art*

**Exhibition type:** Physical exhibition

**Exhibition dates:** 9 August–27 October 2024

Curated by celebrated curator, writer, artist and activist, Djon Mundine OAM FAHA, *Three Echoes – Western Desert Art* showcases works by 57 acclaimed artists heralding from Ikuntji (Haasts Bluff), Papunya and Utopia Aboriginal communities in the western desert regions of the Northern Territory, Australia.

Artworks in this exhibition have been drawn from the private collection of Andrew Arnott and Karin Schack and reflect the significant artistic developments and moments in time that contributed to the meteoric rise of the Western Desert Art movement.

These artworks hold special meaning for First Nations Peoples, communicating important stories of *tjukurrpa* (Dreaming) and Country. The relationships within families and ancestors, with flora and fauna, and the unique land formations are the foundations of this art.

*Three Echoes – Western Desert Art* is an initiative of Museums & Galleries Queensland developed in partnership with Karin Schack and Andrew Arnott and is curated by Djon Mundine OAM FAHA. This project has been assisted by the Australian Government through its Visions of Australia program and through the Australia Council, its arts funding and advisory body. It is supported by the Queensland Government through Arts Queensland, part of the Department of Communities, Housing and Digital Economy. Museums & Galleries Queensland is supported by the Tim Fairfax Family Foundation and receives funds from Creative Partnerships Australia through the Australian Cultural Fund.

**Artists:** Fifty-seven acclaimed artists heralding from Ikuntji (Haasts Bluff), Papunya and Utopia Aboriginal communities in the western desert regions of the Northern Territory, Australia

**Curator:** Djon Mundine OAM FAHA

**Exhibition:** Benalla Art Gallery Collection

**Exhibition type:**  Online exhibition

[benallaartgallery.com.au/benallacollection](https://benallaartgallery.com.au/benallacollection/)

The Benalla Art Gallery collection spans 3 centuries of Australian art, from the early 19th century to the present day. The collection includes paintings, sculptures, works on paper, decorative arts and furniture reflecting European trends of the late 19th and early 20th century.

The gallery holds a range of traditional and contemporary Indigenous artworks that survey the diversity, richness and complexity of the Aboriginal people and their traditions. The collection features works in a variety of media including painting on bark and canvas, sculpture, textiles, weaving, photomedia, printmaking and installation.

Supporting materials

*The Three Echoes – Western Desert Art* is supported by a detailed education resource comprising:

* notes for teachers, arts educators and gallery staff
* curator’s essay by Djon Mundine OAM FAHA
* introduction by Marina Strocchi
* 20 Responding and Making activities.

Bendigo Art Gallery

**Address:** 42 View Street, Bendigo VIC 3550

**Website:** [bendigoartgallery.com.au](https://pgav.org.au/http-www-bendigoartgallery-com-au~4650%22%20%5Ct%20%22_blank)

Exhibition information

**Exhibition:** International exhibition

**Exhibition type:**  Physical exhibition

An international premiere exhibition presents paintings and historic artefacts from one of the world’s great cultural capital cities, during an era of renowned artistic and social innovation. The exhibition will explore the period from the late 19th to early 20th century when new artistic movements blossomed against a backdrop of dramatic social and technological change.

Curated exclusively for Bendigo Art Gallery from a distinguished European museum collection, this exhibition will allow students to step back in time to a dynamic historic city landscape and explore themes of social class, work and leisure, architecture and the environment, and political change. The exhibition features over 150 works spanning fine oil painting, traditional colour lithography advertising posters, decorative arts, typography, historic couture garments and archival photographs. Students will be able to analyse the use of colour, lighting, placement and mounting in exhibition design; and the ways in which exhibitions are constructed to take visitors on a narrative and emotional journey.

**Exhibition:** Collection exhibition

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 16 March–14 July 2024

Throughout 2024, Bendigo Art Gallery will present a series of works from our collection. With a focus on First Nations contributions to Australian art and design history, students will be able to explore contextually diverse artworks and themes.

Supporting resources

Education tours will link with the VCE Art Making and Exhibiting curriculum. In 2024, the Gallery will be launching a new resource that supports students and teachers to understand the exhibition of artworks at Bendigo Art Gallery. The resource will link with the VCE Art Making and Exhibiting Curriculum. The Gallery will also produce resources that correspond with significant exhibitions throughout the year.

Bunjil Place

**Address:** 2 Patrick Northeast Drive, Narre Warren VIC 3805

**Website:** [bunjilplace.com.au](https://www.bunjilplace.com.au/)

Exhibition information

**Exhibition:** Kungka Ku*npu (Strong Women)*

**Exhibition type**: Physical exhibition

**Exhibition dates:** 28 March–16 June 2024

Drawn from AGSA’s collection, *Kungka Kuṉpu (Strong Women)* showcases major contemporary works by celebrated women artists from the Aṉangu Pitjantjatjara Yankunytjatjara Lands (APY) – cultural custodians of an oral tradition that epitomises the art of storytelling.

Working individually and collaboratively, these women leaders share an irrepressible desire to create groundbreaking works, deeply embedded with cultural knowledge and rich in ceremonial song and performance. Presented as part of AGSA’s acclaimed Tarnanthi program, this regional touring exhibition reflects the adaptive genius, energy and dynamism of Aṉangu culture and recognises the APY art movement as a vital source of contemporary art production in Australia today.

*Kungka Kunpu (Strong Women)* tells the inspiring tale of women supporting each other across generations, expressed through exemplary paintings, large-scale woven sculptural installations and moving image. These works centre on caring for Country, mapping significant sites, and life-sustaining practices of the desert; as well as sharing complex narratives surrounding family obligations and relationships. This includes the well-known Kungkarangkalpa (Seven Sisters) story about women who travel together and look after each other. Additionally, the inclusion of new media in the form of moving image, captures the imagination and creativity of young Anangu artists – the next generation of storytellers.

**Artists:** Kukika Adamson, Lindy Aitken, Suzanne Armstrong, Angkuna Baker, Leena Baker, Sonia Bannington, Verna Bannington, Freda Brady, Shantariah Brumby, Kunmanara (Wawiriya) Burton, Maringka Burton, Nyunmiti Burton, Betty Chimney, Nellie Coulthard, Emily Cullinan, Kendra Cullinan, Leonie Cullinan, Vicki Cullinan, Unrupa Rhonda Dick, Maureen Douglas, Nyurpaya Kaika Burton, Naomi Kantjuriny, Kunmanara (Tjampawa Katie) Kawiny, Anastine Ken, Iluwanti Ken, Sandra Ken, Serena Ken, Sylvia Ken, Tjungkara Ken, Rene Kulitja, Kunmanara (Niningka) Lewis, Laurel Macumba, Kunmanara (Judy) Martin, Kunmanara (Paniny) Mick, Barbara Mbitjana Moore, Betty Muffler, Ngila Mungkuri, Chelsea Namatjira, Mary Katatjuku Pan, Natasha Pompey, Kunmanara (Milatjari) Pumani, Kunmanara (Ngupulya) Pumani, Priscilla Singer, Chantelle Stewart, Pamela Stewart, Tjunkaya Tapaya, Rini Tiger, Rosalind Tjanyari, Kantanari Nancy Tjilya, Rhoda Tjitayi, Maringka Tunkin, Katie Walatinna, Raylene Walatinna, Judith Walkabout, Nancy Ward, Kaylene Whiskey, Nita Williamson, Kunmanara (Ruby) Williamson, Barbara Yanima, Tilly Yanima and Yaritji Tingila Young.

Supporting resources

Resources to support teaching in the classroom will be available during the exhibition period.

Buxton Contemporary

**Address:** University of Melbourne Southbank Campus, Dodds Street, Southbank VIC 3006

**Website:** [buxtoncontemporary.com](https://buxtoncontemporary.com/)

Exhibition information

**Exhibition:** Nadine Christensen

**Exhibition type:** Physical exhibition, solo contemporary Australian artist

**Exhibition dates:** November 2023–April 2024

This exhibition is the first survey of Nadine Christensen’s career and will bring together key works spanning 2 decades of her practice, alongside 3 new ambitious bodies of work. Painting has been at the core of Nadine Christensen’s practice for more than 20 years and this exhibition will explore the medium's continuing capacity to engage and address contemporary life and politics and its primacy in contemporary art today.

**Artist:** Nadine Christensen

**Exhibition:** The Arena

**Exhibition type:**  Physical exhibition, contemporary local and international artists, thematic exhibition

**Exhibition dates:** May–October 2024

Spanning time-based media, performance and sculptural intervention, The Arena tests the elastic frames of reference encompassing performance and entertainment, competition and conflict. Through a consideration of the social and structural architecture of the arena, works explore the constitutive elements of gathering and spectacle. Blurring the boundaries between performance and reality, and heightening the tension between observer and observed, the exhibition invites its visitors to consider their own presence and agency within the gallery context: their role as passive observers or ‘spectators’ and the potential for participation or active engagement.

Supporting resources

Student groups can book in for Exhibition Visits or Exhibition Tours. Bookings are essential. Exhibition Visits are free, self-guided and supported with an online pre-learning resource. Exhibition Tours are led by practiing artists and emerging curators from the Learning Experiences Team. There is a cost per student and a booking fee). All student groups receive access to an online pre-learning resource featuring engaging audiovisual content that highlights perspectives and considerations of curators, artists, exhibition designers, installers and conservators.

Centre for Contemporary Photography (CCP)

**Address:** 404 George Street, Fitzroy VIC 3065

**Website:** [ccp.org.au](https://ccp.org.au/%20)

The CCP is the leading contemporary photography-based arts institution in Australia. CCP has been supporting, fostering and championing local, national and international engagement with photography and connecting communities through the power of the photographic image since 1986. Across 4 gallery spaces, CCP exhibits the best in contemporary image-making and storytelling, placing emerging and established Australian artists in dialogue with international artists. CCP hosts between 5 to 7 exhibitions annually, and these include group and solo shows, touring exhibitions as well as exhibitions generated from ‘Expressions of Interest’ and collaboration.

Alongside exhibitions, CCP hosts a range of programming, including artist talks, panel discussions, workshops, school and university tours, book launches, and co-presented events with partners and sponsors. Programming is designed around the themes of each exhibition and looks beyond photography to evoke connections to literature, film, philosophy and other types of fine art practice.

Exhibition information

**Exhibition:** *Only the future revisits the past* (part of PHOTO 2024)

**Type of exhibition:** Physical exhibition, First Nations histories, archival content, thematic exhibition

**Exhibition dates:** 1 March–12 May 2024

How are our perceptions shaped by the past? What role do memory and history play in forming our futures? Can these perceptions be changed and altered?

Photography and film record the past, this is well established, but these documents can also transform and dictate the future. This exhibition brings together artists Marta Bogdańska, Omar Victor Diop, Nikki Lam, Stephanie Syjuco and Tace Stevens, whose work looks towards the past – via archives, institutional and museum collections, family histories, and historic artworks and depictions – to speculate future states and possibilities.

Drawing on history and memory, the works in this significant exhibition question the formulation of accepted knowledge and accounts. Through interventions, these artists disrupt received structures and explore ideas of agency and the limitations of representation.

**Artists:** Marta Bogdańska (*Shifters* series), Omar Victor Diop (*Diaspora* series), Nikki Lam (*the unshakable destiny*, 2 parts of the trilogy), Stephanie Syjuco (*Block Out the Sun)*, Tace Stevens (*Kinchela Boys Home project)*

Supporting resources

CCP will provide educational resources through in-person talks and online resources produced by the curator, including an audio tour and 3D guide. These will focus on the thematic rationale of the exhibition, collaboration, exhibition design, production and curation, and archival practices. It will also discuss the curation of digital artworks, as well as working to a brief as aligned with the PHOTO 2024 festival’s concept ‘Future’. Specialist tours can be organised with the curator.

Interpretation panels will be created for each artist, and these can be supplied. A range of public programs will be produced as part of this exhibition, including artist panels, talks and workshops.

**Exhibition:** Annual Expression of Interest exhibition (title TBC)

**Type of exhibition:** Physical exhibition, group exhibition, First Nation histories, thematic exhibition

**Exhibition dates:** 24 May–4 August 2024

This exhibition is drawn from CCP’s annual Expression of Interest’ process. The exhibition will consider ideas around what constitutes ‘home’ and will feature works by international and Australian artists on themes including migration, movement, culture, assimilation, family and the domestic.

**Artists:** A range of 10 to 12 Australian and international artists

Supporting resources

CCP will provide educational resources through in-person curator tours and online resources, which will focus on curation, interpretation and exhibition design. Tours will also discuss the process of putting together an ‘Expression of Interest’ exhibition. Specialist tours can be organised.

A range of public programs will be produced as part of the exhibition including artist talks, curator tours, panel discussions and workshops.

**Exhibition:** *Three Minute Photo*: The Alan Adler Story (title TBC)

**Exhibition type:** Physical exhibition, archival exhibition, interactive exhibition design, retrospective

**Exhibition dates:** 16 August–3 November 2024

Three Minute Photo is a distinctly Australian story, centred on the figure of Alan Adler. For over 50 years, Adler has been maintaining a suite of photo booths across Melbourne/Naarm, most notably, the site near Flinders Street Station. This exhibition will feature works and materials drawn from Adler’s archive, including hundreds of test strip photos, technical manuals, ephemera, as well as physical photo booths.

Visitors will have the opportunity to produce strips using Adler’s original photo booths. In addition, the exhibition will focus on the individuals who have used Adler’s photo booths. It is estimated that through his work servicing photo booths since the 1940s, Adler has contributed to the photography of over a million people.

**Artists:** All works drawn from Alan Adler’s archive (1940s to today) and include early colour and analogue photographic processes, photo booths, technical manuals and photo booths.

Supporting resources

CCP will provide educational resources through in-person curator tours and online resources. These will focus on curation (including interpretation, as well as the production of interactive and digital elements), exhibition design and collaboration (exhibition co-curated with Metro Auto Photo). This includes a discussion of the design and production of interactive and immersive elements.

Specific to this exhibition, the curator can speak to archival and conservation practices including the safe presentation of archival works. This is based on the curator holding over 10 years of experience working with historic photograph collections. This will include discussion of lux levels, temperature, humidity and the safe presentation and storage of photographs. Specialist tours and workshops can be organised.

Counihan Gallery

**Address:** 233 Sydney Road, Brunswick VIC 3056

**Website:** [merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/counihan-gallery/](https://www.merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/counihan-gallery/)

[merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/counihan-gallery/counihan-gallery-in-brunswick-/#autoAnchor0](https://www.merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/counihan-gallery/counihan-gallery-in-brunswick-/#autoAnchor0)

[merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/public-art-and-collections/merri-bek-art-collection](https://www.merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/public-art-and-collections/merri-bek-art-collection/)

Exhibition information

**Exhibition:** *Future River: When the* past *flows*

**Exhibition type:** Physical exhibition

**Exhibition dates:** 3 February–28 April 2024

This exhibition examines the Indigenous understanding that cities are obfuscations of what is. The artwork will reference the idea that monuments conceal the past. Underneath each building or stretch of asphalt there are deep layers of meaning and history. Beneath the concrete there are countless stories not memorialied. Under the cities, the rivers and creeks still flow, and with them the Indigenous narratives of the past that will naturally become future rivers. We can try to cage and redirect using concrete but the waterways will inevitably run their own course.

This exhibition re-images and re-memorialises what lies beneath the concrete slab. Thousands of years of story and life obscured. This exhibition of work within the public realm will draw attention to the role of the city as a besiegement, and how through artistic intervention we can allow the past to flow into the future once more.

**Artists:** Julie Gough, Peta Clancy and Maree Clarke

**Curator:** Kimba Thompson

Supporting resources

This exhibition is part of PHOTO 2024. There will be panel discussions, music performances and interviews with the artists available in person or online. All programs and resources can be found on our website:
[merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/counihan-gallery](https://www.merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/counihan-gallery/%20)

Free exhibition tours by Counihan Gallery Curator, Nicola Bryant, are free for all school groups. The tours will include curatorial information and exhibition design. Bookings can be made via the website:
[merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/counihan-gallery/learning-at-the-counihan-gallery](https://www.merri-bek.vic.gov.au/exploring-merri-bek/arts-merri-bek/counihan-gallery/learning-at-the-counihan-gallery/)

Craft Victoria

**Address:** Watson Place, Melbourne VIC 3000

**Website:** [craft.org.au](https://craft.org.au/)

Exhibition information

**Exhibition:** *Fresh!*

**Exhibition type:** Physical exhibition

**Exhibition dates:** 3 February–9 March 2024

Celebrating the next wave of Victorian graduates in contemporary craft and design and presented annually since 1993, Fresh! showcases the energy, skill and innovation of some of the best graduating students from craft, design and fine art disciplines throughout the state. Fresh! provides an important opportunity for graduates beginning their career as makers. The exhibition fosters the potential of graduating students and provides an insight into new directions of contemporary craft.

**Exhibition:** Pet Shop

**Exhibition type:** Physical exhibition

**Exhibition dates:**  16 March–4 May 2024

*Pet Shop* is an exhibition exploring the paraphernalia and accoutrement dedicated to pet animals, wildlife and animal husbandry. The exhibition considers our coexistence with animals and how we have adapted our living spaces to accommodate their needs and habits in objects of craft and design. Wild, domesticated or agricultural, we live in proximity with animals in one way or another. This exhibition includes works from the practical to the ridiculous and indulgent, because … animals deserve good design too.

**Artists:** Troy Emery, Claudia Lau, Thomas Lentini, Luke George, Clumsy, Misseu, Juan Castro, Katherine Hubble

**Exhibition:** *All in Aluminium*

**Exhibition type:** Physical exhibition

**Exhibition dates:** 11 May–22 June 2024

*All In Aluminium* is a single-material exploration. Six artists, makers and designers respond to the allure, practicality and ethics of aluminium and showcase the versatile applications of this metal within contemporary material practice. Exhibitors use exclusively recycled aluminium to produce sculptural and practical objects of design as expressions of the material’s capabilities. The exhibition brings attention to the complexities of aluminium use, particularly within craft and design, and encourages the broader design industries to follow suit and be more mindful of material provenance.

**Artists:** Andrew Carvolth, Annie Paxton, Bel Williams, Another Bureau of Design, Alexander Brown, Welfe Bowyer

**Exhibition:** 2024 First Peoples-led exhibition (title TBC)

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 29 June–3 August 2024

The First Peoples-led exhibition series is an initiative established by Craft in 2020 to support the development of contemporary First Nations curatorial practice within craft and design. The annual program engages a curator, collective and/or practising artist of Aboriginal and/or Torres Strait Islander descent to develop and curate an exhibition within Craft's main gallery. The invited curator is chosen through consultation with an advisory panel of First Nations artists and/or industry professionals to ensure the program is First Nations–led and is representative of cultural practices and protocols.

**Exhibition:** *Luminosity*

**Exhibition type:** Physical exhibition

**Exhibition dates:** 10 August–21 September 2024

*Luminosity* presents the work of 4 artists engaging with light through material practice. This exhibition explores light as relational, perceived through its interactions with objects and space. Surface, texture and form are as much directors of light as they are subjects. Drawing from a specialist understanding of their craft and deep material knowledge, each artist creates works that anticipate the behaviour of light, manipulating its unique properties and spectral effects. Works play with transmittance, refraction and reflection, capturing light's emotive and sensory possibilities.

**Artists**: Liam Fleming, Jenna Lee, Studio Tops, Anastasia La Fey

**Exhibition:** *Masters of Material* (working title)

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 28 September–9 November 2024

*Masters of Material* celebrates the work, skill and achievements of exceptional craft-based practitioners. The exhibition will showcase 4 masters of a singular material.

Supporting resources

Supporting resources will include curatorial talks organised in advance, information on the Craft Victoria website, and handouts as requested.

Deakin University Art Gallery

**Address:** Building FA,

221 Burwood Highway,

Burwood VIC 3125

**Website:** <https://www.deakin.edu.au/about-deakin/locations/campuses/melbourne-burwood/art-gallery>

Exhibition information

**Exhibition:** Conversations in Space

**Exhibition dates:** 12 February – 5 April 2024

**Exhibition type**: Physical Exhibition

Deakin University Art Gallery presents Conversations in space. A group exhibition in the form of an inter-generational dialogue between artists and objects in virtual and real spaces. Curated by Deakin’s James Lynch, the exhibition presents new works by senior Australian artist Helen Maudsley alongside works by Laura Skerlj, Noriko Nakamura and Alex Hobba. Conversations in space is an interplay between painting, animation and sculptural practices focusing on object relations and their proxies and stand-ins in a flat time world.

**Artists:**

Helen Maudsley, Laura Skerlj, Noriko Nakamura and Alex Hobba.

**Exhibition:** Jumaadi: the unaccounted sea

**Exhibition dates:** 17 April – 14 June 2024

**Exhibition type**: Physical Exhibition

Jumaadi is an Indonesian/Australian artist who lives both in Sydney and Yogyakarta who works fluidly across painting, drawing, paper cuts, buffalo hide, performance, animation and installation. Jumaadi’s Indigenous Javanese heritage informs his practice, as well as his personal experiences and the colonial and political histories of his homeland. Recent works and performances have addressed passages of water and those whose journeys depend on it. With a poetic sensibility and symbolism, Jumaadi weaves together personal iconographies of human and organic motifs exploring themes of place, conflict and belonging. <https://artistprofile.com.au/jumaadi/>

**Artists:**

Jumaadi

**Exhibition:** George Gittoes: Ukraine

**Exhibition dates:** 3 July – 17 August

**Exhibition type**: Physical Exhibition

An exhibition of new and recent work produced by George Gittoes and Ukrainian artists since 2021. Not long after Russian armed forces invaded Ukraine, artist George Gittoes and his partner, musician and performance artist, Hellen Rose, left Australia for Kyiv. In the first of two separate trips to the Ukraine, George and Hellen spoke to with residents of the bombed city about their experiences, documenting the devasted urban and rural landscapes through film and painting. In addition to George’s large-scale murals, paintings and innumerable drawings, over time, they developed friendships with artists, poets and other creatives in Kyiv and Odessa which lead to the development of collaborative works, including a 10 metre-long mural in the main square in Odessa. One of these collaborations, with Ukrainian artist Ave Libertameamor, has been described by Gittoes as one of the most significant in his career. Gittoes’ new film, Ukraine Guernica - Artist War, produced in this period is a powerhouse documentary which follows artists behind the frontline, waging a war on war in the face of the Russian Invasion of Ukraine and Afghanistan after the withdrawal of foreign forces. A touring exhibition developed by Hazelhurst Arts Centre.

**Artists:**

George Gittoes and Ukrainian artists

**Exhibition:** Deakin University Small Sculpture Award

**Exhibition dates:** 21 August – 11 October 2024

**Exhibition type**: Physical Exhibition

In its fourteenth year, this annual acquisitive award and exhibition is organised by the Art Collection and Galleries Unit at Deakin University. The award celebrates contemporary sculpture with an exhibition of finalists' work at the Deakin University Art Gallery. A fascinating snapshot of contemporary Australian sculpture.

**Exhibition:** Ghost gums and red earth: the lost paintings of Ronald E Bull

**Exhibition dates:** 23 October – 13 December 2024

**Exhibition type**: Physical Exhibition

This exhibition brings together for the first time the paintings of the late Wiradjuri artist Ronald Elliot Bull. An artist who is largely unknown but should be considered as a leading figure in the establishment of an Aboriginal art movement in South-Eastern Australia. The exhibition is curated by Deakin Curator, James Lynch and Tristen Harwood, writer and art historian of Ngalakan and Numbulwar descent and lecturer at the Victorian College of the Fine Arts and Music at the University of Melbourne. Ghost Gums and red earth: the lost paintings of Ronald E Bull is an opportunity to reconsider the artistic works of Bull in one place, to better appreciate and value the life and accomplishments of this extraordinary artist.

**Artist:**

Ronald Elliot Bull

**Exhibition:** Deakin University Campus Sculpture Walk

**Exhibition dates:** ongoing

**Exhibition type**: Physical Outdoor Exhibition

The Deakin University Art Collection and Galleries Unit offers guided tours of sculptures that feature at their Burwood and Geelong (Waurn Ponds) campuses. With over 30 outdoor sculptures at the Burwood campus, walks can be tailored to suit the allocated time frame and needs of the school and can also include a practical workshop if required.

Supporting resources

Deakin University offers in gallery guided tours, online education resources, curators talks and practical workshops that can be tailored to suit the needs of students and teachers. For more information and to book a session please visit our Schools webpage <https://www.deakin.edu.au/about-deakin/locations/campuses/melbourne-burwood/art-gallery/school-programs>

Duldig Studio museum and sculpture garden

**Address:** 92 Burke Road, Malvern East VIC 3145

**Website:** [duldig.org.au](https://www.duldig.org.au/)

Exhibition information

**Exhibition:** *Drawn from the Collection: Highlights and Hidden Gems*

**Exhibition type:** Physical exhibition

**Exhibition dates:** 29 January–30 November 2024

*Drawn from the Collection: Highlights and Hidden Gems* showcases the diversity of art forms, style, materials, processes and techniques explored by Karl Duldig and Slawa Horowitz-Duldig throughout their successful artistic careers from the 1920s to 1980s. This creative couple expressed their ideas in multiple mediums to create a powerful body of modernist work that communicates stories and ideas about family life, World War II, displacement, resilience and survival through art. Coinciding with the publication of the first monograph on Slawa Horowitz-Duldig the exhibition celebrates the power of creativity as a life force and a legacy that inspires creative journeys for others.

Supporting resources

**Designing Thematic Exhibitions:** Classes with experienced educators, curatorial team and Collection Manager can be booked for viewing and discussion on the planning process, curatorial intent, selection of artworks, exhibition design, installation and display of thematic exhibitions.

**Conservation and Care of an Art Collection:** Classes with experienced educators, curatorial team and Collection Manager can be booked for viewing and discussion on care and storage of the Collection, preventative conservation practice and conservation case studies in painting, drawings, furniture and sculpture.

**Tailored Classes Onsite and Online:** The permanent collection, sculpture garden, artists’ studio and the current exhibition inspire investigation and inquiry. Talk with our team and develop a class that is tailored to your VCE students’ interests and learning.

**Learning Resources: Behind the Scenes:** Student notes and Conservation Case Studies, labels, didactic panels, video links and information on artworks are provided as part of the school visit.

**Video:** In *Lost Masterpiece Revealed* the daughter of the artist and founder of the Duldig Studio, Eva de Jong-Duldig, shares background on the portrait of the grandmother she never knew, and Conservator Caroline Fry, Grimwade Conservation Services, University of Melbourne, discusses her conservation approach. Go to Videos + Podcasts [duldig.org.au/videos](https://www.duldig.org.au/videos/)

Geelong Gallery

**Address:** 55 Little Malop Street, Geelong VIC 3220

**Website:** [geelonggallery.org.au](https://www.geelonggallery.org.au/)

Exhibition information

**Exhibition:** *Dianne Fogwell – Prescience Acquisition*

**Exhibition type:** Physical exhibition

**Exhibition dates:** 9 March–21 July 2024

Dianne Fogwell’s multi-panelled installation, *Prescience*, presents a panoramic view of the Australian landscape, highlighting both its beauty and its precarity due to climate change. Through 56 exquisitely detailed hand-printed panels, Fogwell creates an immersive experience of the bush, emphasising the interconnectedness of the natural world, humanity’s central role in its destruction, and the cycle of regeneration that follows natural disasters such as fire.

The installation is accompanied by a musical composition by Reuben Lewis, taking inspiration from the choreography and sounds of the natural world. The re-staging of this exhibition celebrates the acquisition of this major work into the Geelong Gallery collection, made possible with the support of the Colin Holden Charitable Trust and the Alan and Mary-Louise Archibald Foundation.

**Artist:** Dianne Fogwell

**Exhibition:** *Cutting Through TimeMargaret Preston and Ukiyo-e Prints*

**Exhibition type**: Physical exhibition

**Exhibition dates:**  17 May–28 July 2024

Geelong Gallery is known nationally for its collection of Australian and international prints. The Gallery’s major ticketed exhibition for 2024, *Cutting Through Time – Margaret Preston and Ukiyo-e Prints*, takes its lead from the Gallery’s significant print holdings, chiefly Margaret Preston’s dazzlingly beautiful hand-coloured woodblock *Fuchsia and balsam* (1928), and a suite of prized Japanese Ukiyo-e prints from the late 18th to mid-19th centuries. This will be the first significant exhibition in Victoria for more than a decade focused on Preston’s printmaking, and on the influence of Japanese Ukiyo-e prints throughout her decades-long career.

**Artist:** Margaret Preston

**Exhibition:** *John Nixon – Four Decades, Five Hundred Prints*

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 18 November 2023–11 March 2024

Printmaking was a vital part of artist John Nixon’s celebrated oeuvre of abstract art. This first comprehensive print survey reveals Nixon's inventive use of varied techniques, which ranged from simple woodcuts and potato prints, to more complex screen-prints, stone lithographs and etchings. True to the experimental spirit of his art, Nixon freely bent printmaking convention, for example by using collage or by printing his abstract motifs onto everyday objects such as paper bags or newspapers.

**Artist:** John Nixon

**Exhibition:** *Double Vision: Mapping Dürer in a Time of Crisis – Raymond Arnold and Ian Westacott*

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 16 March–14 July 2024

This exhibition presents a selection of 20 etchings by Raymond Arnold and Ian Westacott, which the artists produced in direct response to Albrecht Dürer’s master engraving, *Melancholia*, dating of 1514. The suite, titled *Mapping Dürer in a Time of Crisis,* was acquired by the Colin Holden Charitable Trust in 2022 and is on long-term loan to Geelong Gallery.

During the COVID lockdowns, with Westacott in Scotland and Arnold in Tasmania, the artists decided to collaborate on a series of etchings that re-interpreted Dürer’s *Melancholia*, which they had recently viewed together at the Ashmolean Museum in Oxford. They marveled at the capacity of Dürer’s 16-century print to engage with challenging aspects of contemporary life.

The collaboration involved each artist drawing all 18 objects included in the original composition onto A4 copper plates, which were then exchanged via post, travelling 15,000 miles to the other artist, who in turn printed his own image on top of the first. The project culminated in a joint interpretation of the complete image, on display for the first time since its acquisition.

**Artists:** Raymond Arnold and Ian Westacott

Supporting resources

Geelong Gallery will provide supporting educational material exploring the Gallery's permanent collection and temporary exhibitions. Interpretive material will be designed for general audiences as well as specific to the VCE art curriculum, including gallery activity sheets and online education resources providing an overview of the curatorial considerations, exhibition design and promotional methods involved in preparing and displaying artworks for an exhibition. Educational material will also examine the conservation of artworks held in public galleries.

Gertrude Contemporary

**Address:** 21–31 High Street, Preston South VIC 3072, Wurundjeri Country

**Website:** [gertrude.org.au](https://gertrude.org.au/)

Exhibition information

**Exhibition:** Dean Cross

**Exhibition type:** Physical exhibition

**Exhibition dates:** 10 February–7 April 2024

Dean Cross is an artist primarily working across installation, sculpture and painting. Interested in the collisions of materials, ideas and histories, Cross is motivated by an understanding that his practice sits within a continuum of the oldest living culture on Earth – and enacts First Nations sovereignty through expanded contemporary art methodologies. His cross-disciplinary practice often confronts the legacies of modernism, rebalancing dominant cultural and social histories.

Cross has exhibited widely across the Australian continent and beyond and his work is held by major institutions including The Art Gallery of South Australia, National Gallery of Victoria and The Powerhouse Museum, Sydney. Cross has shown his work extensively across Australia, this includes the FREE/STATE, Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, curated by Sebastian Goldspink (2022), Sometimes I Miss the Applause: Dean Cross, Heide Museum of Modern Art, curated by Melissa Keys (2022), LaTrobe Art Museum, Bendigo, curated by Karen Annett-Thomas (2022). Bus Projects, Melbourne, Carriageworks, Sydney (2022), Monuments, 4A Gallery, Sydney, curated by Bridie Moran (2022), Primavera 2021 #29, Museum of Contemporary Art, Sydney, curated by Hannah Presley, (2021) We Change the World, National Gallery of Victoria: Ian Potter Centre, Melbourne curated by Hannah Presley (2021), Absorption, Asad Raza & Kaldor Public Projects, The Clothing Store, Sydney (2019). Cross is represented by STATION, Naarm Melbourne.

**Artist:** Dean Cross

**Exhibition:** Sarah Ujmaia

**Exhibition type:** Physical exhibition

**Exhibition dates:** 10 February–7 April 2024

Sarah Ujmaia is a first-generation Chaldean artist living and working on unceded Wurundjeri/Woiwurrung and Boon Wurrung/Bunurong lands. Her practice is informed by the wide-reaching impacts of forced displacement and cultural rewriting related to the diasporic experience. Applying translational processes, she regenerates motifs, images and linguistic structures in her material-led approach to object making.

The exhibition presents a series of high-lustre graphite drawings and a sculptural installation, which collectively contemplate the colonial treatment of minority languages, and the potential of cultural continuation through visual mediums. Sarah Ujmaia has recently shown at ReadingRoom, Heide Museum of Modern Art and Kings Artist Run. She is a current PhD candidate at MADA Monash.

**Artist:** Sarah Ujmaia

**Exhibition:** Stupid As

**Exhibition type:** Physical exhibition

**Exhibition dates:** 10 February–7 April 2024

Generally, in our daily lives we do our best not to be, or to appear, stupid. Despite this, or maybe because of the unspoken normal/normalising imperative it suggests, artists are one of the few groups who have openly embraced the generative possibilities of stupidity. Many artists in fact have seen stupidity as an affective force, embracing failure, mistakes, elisions, satire, parody, slapstick, mimicry and the absurd as part of a much wider assault on (common) ‘sense.’

Dr Alex Gawronski is a contemporary artist, working across multiple media, as well as a writer and independent gallerist. He has a particular interest in the implications of galleries and museums as cultural sites of spatial and sociopolitical contestation. Gawronski’s PhD, No New Utopia: The Crisis of Art as Critique Under Globalisation was awarded by the University of Sydney in 2006. Gawronski has exhibited widely nationally and internationally, including at Art Gallery of New South Wales as part of *The National*, MCA Sydney, and Cementa. He runs the ARI Knulp Knulp in Sydney.

**Artist:** Alex Gawronski

**Curator:** Alex Gawronski

**Exhibition:** Octopus 24: Sisters x 3

**Exhibition type:** Physical exhibition

**Exhibition dates:** 15 June–4 August 2024

Sisters x 3 is a group exhibition that looks at the artistic legacy of 3 different but interrelated artists: Cosey Fanni Tutti, Cookie Mueller and Destiny Deacon. Each fiercely challenged the societal and cultural norms of their time through the power of representation, reckoning with its influence on our social and political lives. A cross-generational and pluriversal feminist program, the exhibition will traverse sound, music, cinema, image making, sculpture, performance and writing.

**Artists:** Cosey Fanni Tutti, Cookie Mueller and Destiny Deacon

**Curator:** Patrice Sharkey

Patrice Sharkey is a curator and writer who lives on Kaurna land in Adelaide. She is currently the Artistic Director of Adelaide Contemporary Experimental (ACE), South Australia’s leading contemporary art space, and she was previously the Director of West Space in Melbourne (2015–2018).

**Exhibition:** Phuong Ngo, Inheritance

**Exhibition type:** Physical exhibition

**Exhibition dates:** 17 August–6 October 2024

Inheritance is a major commission and exhibition co-presented by Gertrude Contemporary and Adelaide Contemporary Experimental in 2024 and 2025. Consisting of a suite of 3 new artworks, Inheritance is an examination of histories, objects and memories that have been passed down through generations, and their connections to a community of displaced peoples.

The project seeks to reframe the trauma of colonialism, war and displacement through archival art practice, performance, video and (re)making. In doing so, it aims to transform personal and collective trauma, to re-image and transform what was lost and gift it to future generations. Project activities will include the concept refinement, production of furniture (artworks), creation of a two-channel video work, the development of a new performance piece(s), and a touring exhibition.

**Artist:** Phuong Ngo

Phuong Ngo is an artist and curator living and working in Naarm (Melbourne). He is currently co-director of Hyphenated Projects and holds a PhD from RMIT. His practice is concerned with the interpretation of history, memory and place, and how it interfaces with contemporary sociopolitical issues. He has been curated into seminal institutional exhibitions including recently in the Institute of Modern Art, Brisbane 2022; Asia Pacific Triennial (APT10), QAGOMA 2021; *(SLIPPAGE*) Ballarat Foto Biennale, Ballarat 2021; Primavera, Museum of Contemporary Art; Monash Gallery of Art; Melbourne Now, National Gallery of Victoria; RMIT Gallery, Melbourne; and the Centre for Contemporary Photography, Melbourne and Cheah Kongsi Obscura Festival, Penang, Malaysia.

His solo exhibition Nostalgia For *A Time That Never Was*, was recently on at The Substation, Melbourne. In 2022, Ngo was named winner of the Banyule Award for Works on Paper and a finalist in the Bowness Photography Prize and the Josephine Ulrick and Win Schubert Photography Award.

**Curator:** Gertrude Curator in Residence

**Exhibition:** Gertrude Studios 2024

**Exhibition type**: Physical exhibition

**Exhibition dates:** 2 November–8 December 2024

Gertrude's annual *Gertrude Studios* exhibition presents new and recent works produced in the organisation's 16 studios and celebrates the site as a conduit for dialogue and making. As a collective snapshot of the practices supported within the program, the exhibition will offer the opportunity to experience a broad diversity of works from leading arts practitioners in Naarm (Melbourne), and to examine material and conceptual developments in contemporary practice.

Gertrude Glasshouse Artistic Program 2024

Gertrude Glasshouse is the satellite project space of Gertrude

**Address:** 44 Glasshouse Road, Collingwood, VIC 3066, Wurundjeri Country

**Exhibition:** Mikala Dwyer and Paul Yore Glasshouse/Stonehouse Residency

**Exhibition type**: Physical exhibition

**Exhibition dates:** 25 January–24 February 2024

Organised by arts advocates, benefactors and long-term Gertrude supporters Michael Schwarz and David Clouston, and Antje and Andrew Géczy, this invitational studio residency program provides the opportunity for Australian and New Zealand artists to live and work for a period in Chenaud, France, and opens avenues for the experience of working within a European context to develop new work to be exhibited in Australia.

Melbourne-based artists Mikala Dwyer and Paul Yore were selected for the fourth iteration of this residency and will spend 6 weeks living and working in Chenaud from August 2023. This exhibition will present a selection of works made by the artists during this time or emanating from the experience. Mikala Dwyer participated in Gertrude Contemporary’s studio residency program from 2019–2022. Paul Yore participated in the program from 2011–2013.

This exhibition may contain nudity and mature themes.

**Artists:** Mikala Dwyer and Paul Yore

**Exhibition:** *Ruth Höflich*

presented as part of PHOTO International Festival of Photography in 2024

**Exhibition type:** Physical exhibition

**Exhibition dates:** 1 March–6 April 2024

Ruth Höflich’s lens-based practice is grounded in moving image and photography, often in interrelated configurations. She also regularly makes work through collaboration and expanded forms of artists’ publishing. Interested in sub-visible logics of sense, her work engages processes of form-finding at different registers of scale, from atmosphere to thought. Beginning with the photograph as the daily imprint of energy and information flows, it spans film, installation and occasional lecturer performances in presentation.

**Artist:** Ruth Höflich

Höflich’s work has been screened and exhibited internationally at venues such as Rotterdam International Film Festival, Images Festival, The Art Gallery of NSW, Pravo Ljudski Festival, ICA London, Kunstverein Munich, Lubov New York, and National Gallery of Victoria and TCB Inc. in Naarm Melbourne. She has participated in publishing fairs including Printed Matter Art Book Fairs in New York and Los Angeles. Höflich holds an MFA from Bard College, New York and has taught at Monash University (Fine Art Honours), Hochschule der Künste Bern (Springtime) and Bus Project’s Concentric Curriculum. The exhibition will be presented as part of PHOTO 2024 taking place from 1 to 24 March.

**Exhibition:** Gian Manik

**Exhibition type**: Physical exhibition

**Exhibition dates:** 12 April–11 May 2024

Gian Manik’s practice is defined by an ongoing investigation into the boundaries of representation. The artist adopts an insouciant approach to both style and subject, depicting images gleaned from disparate sources – the internet, popular culture and personal memories, as well as artistic and cultural histories.

Working from digital photographs, Manik’s paint application fluctuates between delicate and sumptuously excessive as he combines preparatory sketches with assured and adept brushwork. These layering techniques provide visual texture and energy to the artworks while adding depth and weight to his complex review of representation.

Manik’s research-based painting practice responds to the idea of ‘institutional painting’ canonised across the course of Western art history. Following the artist’s residency at DESA in Bali in 2023, developing forgery techniques to create counterfeit paintings, Manik’s solo exhibition in 2024 will examine tourists’ desire to have reproductions of Western art manufactured by Eastern skill-based labour. Gian Manik is represented by Sutton Gallery, Naarm (Melbourne).

**Artist:** Gian Manik

**Exhibition:** Ezz Monem

**Exhibition type**: Physical exhibition

**Exhibition dates:** 17 May–15 June 2024

Ezz Monem (born Mohamed Ezzeldin M. Abdelmonem,October 23, 1985) is a photo-based artist from Egypt who lives and works in Naarm Melbourne, Australia. He graduated from the Faculty of Engineering, Cairo University, in 2007, but his explorations in visual arts began years earlier. In 2003, he began to focus on photography besides his work as a software developer.

His work has been shown in exhibitions in Egypt, Australia and various other countries in Europe and the Middle East, where he received awards such as the Golden Award at the Emirates International Photography Competition (2009), the Golden Award from Sharjah Awards for Arab Photo (2011), the Salon Award from the 24th Youth Salon in Egypt (2013), the NOIR Darkroom Most Experimental Image at the ILFORD CCP Salon (2019), and recently, the Chin Chin award at the VCA Grad Show. He also had two recent solo shows at KINGS Artist-Run and Seventh gallery in Melbourne. Monem has recently completed a Master of Contemporary Art at the Victorian College of the Arts (VCA), University of Melbourne. Ezz Monem is represented by This Is No Fantasy, Naarm (Melbourne)

**Artist:** Ezz Monem

**Exhibition:** Lisa Waup

**Exhibition type:** Physical exhibition

**Exhibition dates:** 21 June–20 July 2024

Lisa Waup is a mixed-cultural First Peoples multidisciplinary artist and curator born in Naarm (Melbourne). Waup’s practice spans diverse media, including weaving, experimental printmaking, jewellery making, photography, sculpture, fashion and digital art. Through strong connections to symbology and materiality, her work connects her to family, Country, history and story, exploring personal experiences and a broader historical narrative. Lisa has exhibited widely both nationally and internationally and her works have been acquired into numerous institution collections. In 2023, Waup was the recipient of the Paul Selzer Exhibition Prize granted to Faculty and Alumni of the Victorian College of the Arts, The University of Melbourne.

**Artist:** Lisa Waup

**Exhibition:** Dane Mitchell

**Exhibition type**: Physical exhibition

**Exhibition dates:** 26 July–24 August 2024

Originally from Tāmaki Makaurau Auckland, Aotearoa (New Zealand), Dane Mitchell’s practice is a conceptually-led investigation shaped by an interest in things that contain – such as museums, encyclopedias, language and material enclosures – and that which cannot be contained, such as vapours, forces, transmissions, eradications, breath and contagions.

Mitchell’s ongoing project The Museum of Without proposes a museum without objects, artefacts and artworks; a museum of proxies and gaps – an unhinged museum of absent-hood, held together by its hermeneutical framing practices alone, displaying the techniques of enclosure and scaffolds of knowledge containment. The Museum of Without actively asks What might a museum without artefacts be? What might a collection of losses hold and what might hold it?

Mitchell was Aotearoa’s (New Zealand’s) representative at the 58th Venice Biennale in 2019. He has presented solo exhibitions at Mori Art Museum, Tokyo; daadgalerie, Berlin; Institut D’Art Contemporain, Lyon; Te Papa, Wellington; Auckland Art Gallery; Govett-Brewster, New Plymouth; Gertrude Contemporary, Melbourne; SAM Sound Art Museum, Beijing; Adam Art Gallery, Wellington; RaebervonStenglin, Zurich; Christopher Grimes Gallery, Los Angeles; A Gentil Carioca, Rio de Janeiro; and Galerie West, Den Haag. Dane Mitchell is represented by The Renshaws, Meanjin Brisbane.

**Artist:** Dane Mitchell

**Exhibition:** Steven Rhall

**Exhibition type**: Physical exhibition

**Exhibition dates:** 30 August–28 September 2024

Steven Rhall is a post-conceptual artist operating from a position informed by Taungurung, white-passing, cis male, neurodivergent experiences/typologies. These biographical ‘framing devices’ frequently inform, and sometimes form, the basis of his research, artistic concerns and production, often located at various intersections pertaining to ideas of a ‘First Nation art practice’ and the Western art canon.

Rhall’s practice examines the relational of historical and contemporary presentation of art (and Culture) by First Nation peoples, including the framing devices of authorship, perception of narrative and the artistic encounter. Rhall is interested in generative methodologies aligned with notions of the artist-curator, exhibition/gallery as form and related expanded fields. Steven Rhall is represented by MARS Gallery, Naarm Melbourne.

**Artist:** Steven Rhall

**Exhibition:** Arini Byng

**Exhibition type**: Physical exhibition

**Exhibition dates:** 4 October–2 November 2024

Arini Byng works with the affective qualities of materials, gestures and settings, undertaking exercises in image, movement and form to negotiate political scenes. Byng’s output traverses photography, performance, video and painting, to create complex, intimate studies in gesture and action. Her practice draws on the phenomenology of the body as it encounters the physical world. In recent work, she has incorporated her personal family archive to navigate identity, history, memory and lived experience. Born in 1987 on Gadigal Country (Sydney) and now based in Naarm (Melbourne), Byng is of Black American and Anglo-Celtic descent. Recent exhibitions and performances include Some voices carry, a solo exhibition presented at CAVES for PHOTO 2022; Group Exhibition at Reading Room; and *I felt it when you fell*, performed at Bus Projects, Gertrude Glasshouse and Ararat Gallery TAMA.

**Artist:** Arini Byng

**Exhibition:** Emerging Curators Program

**Exhibition type:** Physical exhibition

**Exhibition dates:** 8 November–7 December 2024

Since the early 2000s, the Gertrude Emerging Curator Program has supported early practice curators through a mentorship program to develop a new exhibition and is presented in alternate years. The program is Gertrude’s mechanism to support early practice curators as a means to provide professional development and present a project within a public outcome. Over the years, many of Australia’s most interesting young curators have participated in the program and gone on to forge significant careers in the arts working in major public institutions in Australia and internationally.

Supporting resources

ARTNOW is Gertrude's core education program consisting of gallery tours and a behind-the-scenes look into the studio of one of our 16 artist studios. Gertrude Contemporary’s program presents approximately 15 exhibitions annually featuring work by Australian and international artists across two gallery spaces - Gertrude Contemporary, Preston South, and Gertrude Glasshouse, Collingwood.

Our ARTNOW education programs are led by Gertrude Contemporary staff can focus on a range of contemporary art issues and ideas within the context of the current exhibition program. Critical and creative thinking strategies are used to enhance students' visual literacy. Visits can be tailored to focus on outcomes specific to the group’s learning needs and interests. To enquire about our online ARTNOW program please contact us at education@gertrude.org.au.

Alongside Gertrude Contemporary’s Exhibition Program, the gallery’s Studio Program provides a unique opportunity for students to access one of the sixteen Gertrude Studio Artists studios for a behind-the-scenes look at a working studio practice and a Q and A session with the artist.

**ARTNOW Digital**

Gertrude is supported by The Department of Education and Training through its Strategic Partnerships Program to offer ARTNOW Digital: an online education program to increase school access to artistic and learning offerings.

**In Conversation: Digital Series**

As part of Gertrude's commitment to sharing firsthand knowledge from artists and curators, public programs are published online year-round as free resources to provide in-depth insights into exhibitions and artistic processes.

Gippsland Art Gallery

**Address:** 70 Foster Street, Sale VIC 3850

**Website:** [gippslandartgallery.com](https://www.gippslandartgallery.com/)

Exhibition information

**Exhibition:** Annemieke Mein: A Life's Work

**Exhibition type:**  Physical exhibition, major retrospective

**Exhibition dates:** 2 March−26 May 2024

A Life’s Work is a unique exhibition that will pay tribute to this greatly loved textile artist, who has inspired and influenced vast audiences over many decades. Drawing together over 200 original artworks from private and public collections nationwide, this unforgettable retrospective will explore all facets of Annemieke’s life and career.

**Artist:** Annemieke Mein

Supporting resources

Gippsland Art Gallery offers a range of targeted workshops for VCE students. The Gallery will provide detailed curatorial notes to students, including exhibition design plans and information about planning and presenting a major ticketed retrospective exhibition. To coincide with the exhibition, the Gallery has produced a detailed catalogue (as a book). There will be regular curatorial talks and guided tours available to both schools and the public. Gallery educators will liaise with the exhibition designers to create detailed prompts (about the various elements that were considered by both the curators and exhibition designer when producing the exhibition) for students to respond to when exploring the exhibition.

Hamilton Gallery

**Address:** 107 Brown Street, Hamilton VIC 3300

**Website:** [hamiltongallery.org](https://www.hamiltongallery.org/)

Exhibition information

**Exhibition:** Emerging from Darkness: Faith, Emotion and the Body in the Baroque

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 8 December 2023–14 April 2024

Emerging from Darkness: Faith, Emotion and the Body in the Baroque is a powerful historic exhibition showcasing 17th-century works with fringes of the contemporary. The exhibition and associated public programs have been developed in partnership with the National Gallery of Australia, the National Gallery of Victoria and private lenders from across Australia. Some of the most important European works in Australia will be brought together for the first time, including never before seen works alongside contemporary Australian artists working in the Baroque style. This exhibition is a first for any regional gallery in Australia and is of national and international significance. The works are unapologetic, confronting and spark deep interrogation of human existence, morality, religion/faith, the erotic, the iconic and feminism.

**Artists:** This is regional Victoria’s first International Masters exhibition featuring the world's most significant female Baroque artists; Artemisia Gentileschi, Lavinia Fontana and Sofonisba Anguissola

Supporting resources

The exhibition will be accompanied by downloadable teacher and student resources available on Hamilton Gallery’s website, a 140-plus page publication, a suite of diverse public programs spanning artist talks, Aboriginal-led yarns to Baroque music concerts and a dedicated hybrid in-schools webinar series spanning primary to VCE.

Heide Museum of Modern Art

**Address:** 7 Templestowe Road, Bulleen VIC 3105

**Website:** [heide.com.au](https://www.heide.com.au/)

Exhibition information

**Exhibition:** Surrealist Lee Miller

**Exhibition type:** Physical exhibition

**Exhibition dates:** 4 November 2023–25 February 2024

Once again shining a light on a groundbreaking woman artist, Heide will present a major survey of the work of American photographer Lee Miller. A surrealist before she even knew of the movement, Lee Miller was one of the most original photographic artists of the 20th century. Defying the expectations placed on her as a woman and an artist, she was as unconventional in her life as in her work and captured the intensity of her experiences in unforgettable images.

The exhibition has been curated by Miller’s son, Antony Penrose, who discovered her photographs after her death and has brought them the recognition that they deserve. The exhibition includes 100 photographs from across the artist’s remarkable career, spanning her early portrait, fashion and art photography in New York and Paris in the 1920s and 30s, landscape and architecture, her coverage of the horrors of the Second World War, and images of her extraordinary creative milieu – which included Man Ray, Picasso, Max Ernst, Dora Maar and many others. The works reveal and celebrate Miller’s surrealist eye and deep involvement in the world around her.

Described by her close friend and LIFE photographer, David E. Scherman, as ‘caustically brilliant, yet totally loyal, unpretentious, human and intolerant of sham’, Miller was married to artist, art historian, poet and collector Roland Penrose. They settled at Farley Farm in Sussex, where much like John and Sunday Reed at Heide, the couple played host to a wide circle of artists and writers. It is fitting that Miller’s work will have this comprehensive Australian survey exhibition at Heide, where the parallels with the lives of the Reeds and the artists they nurtured are so evident.

The photographs in the exhibition are exhibition prints made from original negatives by the Lee Miller Estate in collaboration with a professional photographer. Heide will adhere to international museum conditions (lighting, climate and humidity control etc.) in exhibiting the prints. The photographs will be hung semi-chronologically in thematic groupings.

**Artist:** Lee Miller

**Curator:** Antony Penrose

Supporting resources

This exhibition is supported by guided tours that explore the following VCE study designs:

* Developing an Exhibition: Themes and Connections, Unit 2 Area of Study 1
* Understand, Develop and Resolve. Methods and Approaches, Unit 2 Area of Study 1
* Connect: Curate, Design and Propose. Care and Conservation: Heide Exhibitions Unit 4 Area of
Study 3

Additional resources will examine the role of the curator in researching an historic exhibition. The resources will explore how an international exhibition comes to Melbourne, and how a travelling exhibition is adapted to the Heide exhibition space in the main galleries. The resource examines significant issues and includes images of the Second World War, and their confronting portrayals of concentration camps and death. The resource will ask students to consider the use of exhibition images and what that means for exhibiting international works in Australia.

Horsham Regional Art Gallery

**Address:** 80 Wilson Street, Horsham VIC 3400

**Website:** [horshamtownhall.com.au/exhibitions-whats-on/horsham-regional-art-gallery](https://www.horshamtownhall.com.au/exhibitions-whats-on/horsham-regional-art-gallery/)

Exhibition information

**Exhibition:** Know My Name: Australian Women Artists

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 1 March–18 May 2024

Know My Name: Australian Women Artists tells a new story of Australian art. Looking at moments in which women created new forms of art and cultural commentary, it highlights creative and intellectual relationships between artists across time. The Know My Name touring exhibition follows the National Gallery’s major 2-part exhibition of Australian women artists. It is part of a series of ongoing gender equity initiatives by the Gallery to increase the representation of all women in its artistic program. Know My Name: Australian Women Artists is a National Gallery Touring Exhibition supported by the Australian Government through Visions of Australia.

**Exhibition:** Conflated

**Exhibition type:** Physical exhibition

**Exhibition dates:** 24 May–31 August 2024

When we inhale and exhale, our bodies transform through the process of inflation and deflation. Drawing on the inflatable form as both material and metaphor, Conflated brings disparate artists together to explore bodies, environments and cultures through contemporary art. Here, the cycle of breathing serves as a framework through which a wide array of experiences, behaviours and expressions are examined. Conflated presents a range of inflatable materials, from balloons to digital audio and video informed by inflatable processes. Positioning the inflatable as the medium of our times, the exhibition prompts us to explore the inherent plasticity and transformative potential of that which can be blown up. The works conflate synthetic forms with human vulnerabilities, the abject, uncanny, eco-anxiety, colonised land and the breath.

**Artists:** Zoë Bastin, Andy Butler, David Cross, Bronwyn Hack, Amrita Hepi with Honey Long and Prue Stent, Christopher Langton, Eugenia Lim, James Nguyen, Steven Rhall.

Supporting resources

Teachers and students will be provided with notes on the exhibition with questions relating to the exhibition that will support the knowledge and skills of the outcomes in both VCE Art Making and Exhibiting and Art Creative Practice. These will also link back to the curatorial aspects of the exhibition.

Both exhibitions are touring exhibitions. Resource material for Know My Name has been provided on the National Gallery of Australia website [https://nga.gov.au/learn/learning-resources/know-my-name-australian-women-artists-1900-to-now-secondary-resource/](https://aus01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fnga.gov.au%2Flearn%2Flearning-resources%2Fknow-my-name-australian-women-artists-1900-to-now-secondary-resource%2F&data=05%7C02%7CPatrick.Wilkes%40education.vic.gov.au%7Cfe81598dd3f64931459508dbfc35ec9a%7Cd96cb3371a8744cfb69b3cec334a4c1f%7C0%7C0%7C638381080753355668%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C3000%7C%7C%7C&sdata=1kNDm3B%2BSIgYCD1BzcfWDV%2BVD2dr%2Bgw5Gg%2BVw2TB4Kc%3D&reserved=0)

Incinerator Gallery

**Address:** 180 Holmes Road, Aberfeldie VIC 3040

**Website:** [incineratorgallery.com.au](https://incineratorgallery.com.au/)

Exhibition information

**Exhibition:** Angels in Exile

**Exhibition type:** Physical exhibition

**Exhibition dates:** 2 February–7 April 2024

This exhibition explores the concept of paradise, both real and imagined, and how queer communities create safe and joyful spaces. It references John Milton’s poem Paradise Lost to question the impact of religious stories on ethics and politics. The exhibition examines the expulsion from the Garden of Eden and the fall of Lucifer, drawing parallels to the historical persecution of queer people. It also looks at how queer resistance can challenge exclusion and discrimination, using celestial figures and rebel icons as sources of empowerment. The goal is to create a space that encourages healing, resilience and the formation of supportive queer communities. Angels in Exile will be participating in Midsumma Festival 2024.

**Exhibition:** I Can’t Wait for you to Grow

**Exhibition type:** Physical exhibition

**Exhibition dates:** 2 February–7 April 2024

In this exhibition, Phuong Nguyen Le and Adrian Jing Song exchange dialogues of family secrets. Both artists reflect on the hidden, the withheld and the unsaid of growing up in a South-East Asian household.

**Artists:** Phuong Nguyen Le and Adrian Jing Song

**Exhibition:** Photography (title TBC)

**Exhibition type:** Physical exhibition

**Exhibition dates:** 20 April–23 June 2024

This exhibition takes fresh perspectives of photography from contemporary practices across Australia. Encompassing both still and moving image, installation and sculpture, this exhibition presents photography beyond its formal traditions as encrypted images purposefully eluding easy categorisation. The artworks in this exhibition cross cinema, documentary, archive and portraiture that resist a narrow view of how photography may be perceived.

Extrapolating photography for its potential to manipulate light, anti-lens dogmas, spatial parameters, movement, processes and phenomenological experiences, the artists utilise camera(less) techniques to blur passive spectatorship into buoyant new forms of engagement. At times, the lens is turned back onto the audience as a form of mirror, both physical and psychical, returning the gaze to reflect on upon past and present.

**Exhibition:** All These Eyes Were Mine

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 20 April–23 June 2024

In this exhibition, artist Anatol Pitt refers to Italo Calvino’s speculative short story *The Spiral*, written from the point of view of a mollusc. It is a humorous reflection on eye evolution. The story ends with a tangle of gazes between different animals and humans, including the mollusc returning the human gaze up above the water. The photography and sound exhibition takes this moment of looking through a distorted surface and connects it to the window, the eye and the camera lens. It reflects on these surfaces as both a barrier and contact zone between worlds. Microbes swim through the acrylic surface connecting the microscopic scale with the macroscopic.

**Exhibition:**  These Arms Hold

**Exhibition type:** Physical exhibition

**Exhibition dates:** 6 July–8 September 2024

**Curator:** Maya Hodge. Supported by Blak Dot Gallery. This exhibition shines a light on how Aboriginal women have always been resistance fighters, from the Frontier Wars to now, whose histories have been erased through colonial violence. The exhibition will traverse contemporary and traditional ways of representing and embodying women’s weaponry from the southeast of so-called Australia. Through workshops and conversations, the artists will come together to honour their sovereignty, strength and bloodlines through a collaborative installation. These Arms Hold emphasises that Aboriginal women have always fought for their Country, waterways, kin, children and themselves.

**Exhibition:** EPAR OPAR

**Exhibition type:** Physical exhibition

**Exhibition dates:** 6 July–8 September 2024

**Curator:** Anindita Banerjee

In EPAR OPAR, Banerjee and 7 other artists respond to the provocation of being Bengali in Australia through the lens of the partition of Bengal, the territorial reorganisation of the Bengal Presidency implemented by the authorities during the colonisation of the subcontinent.

Supporting resources

Incinerator Gallery will provide free and engaging exhibition-focused tours for students that will enhance the key knowledge required in VCE Art Making and Exhibiting and Art Creative Practice. Tours run for 60 minutes and teachers can enhance their students' experience by checking with the gallery educator regarding the availability of professional gallery staff or exhibiting artists to speak with students. Incinerator Gallery also has an annual art and design award, called Fireworks, for years 11 and 12 students who live, work or study in Moonee Valley.

Islamic Museum of Australia

**Address:** 15A Anderson Road, Thornbury VIC 3071

**Website:** [islamicmuseum.org.au](https://www.islamicmuseum.org.au/)

Exhibition information

**Exhibition:** Australian Muslim Artists Awards

**Exhibition type:** Physical exhibition with virtual online accessibility

Australian Muslim Artists (AMA) is an annual shortlisted exhibition that provides a valuable platform for upcoming and established artists to showcase their work. This year’s immersive exhibition brings together the work of visionary Australian Muslim artists who have redefined the boundaries of artistic expression. Each artwork invites you to explore the artist’s unique perspective, pushing the envelope of creativity and challenging traditional notions of art. From gripping compositions to striking installations, discover an array of styles, mediums and ideas that highlight the diversity and creative breadth of Muslim artists, bound by their dedication to navigating the evolving realm of contemporary art.

**Artists:** Competition open to all Australian Muslim artists over the age of 18.

**Exhibition:** *IMA Art Gallery*

**Exhibition type:** Physical exhibition

A temporary exhibition held annually from August complemented by a permanent collection of contemporary and traditional Islamic art dating back as far as the 16th century. A collection that highlights the diversity of experience and artistic application.

**Artists:** Various, including Abdul Abdullah, Fatima Killeen and Phillip George.

Supporting resources

Educational materials including artist profiles, guided tour worksheets, curatorial notes and more will be available. Bespoke programming is also available to suit the specific needs of students and schools.

Koorie Heritage Trust

**Address:** Yarra Building, Federation Square, Swanston Street and Flinders Street, Melbourne VIC 3000

**Website:** [koorieheritagetrust.com.au](https://koorieheritagetrust.com.au/)

Exhibition information

**Exhibition:**  Permanent Collection display

**Exhibition type:** Physical exhibition

**Exhibition dates:** All year round

The KHT collection includes cultural belongings, paintings, weaving, photographic images, library and oral history, together totalling almost 60,000 pre-contact, historic and recent material. Koorie community members and the KHT visitors are able to view collection items on display every day, throughout the building, showcasing over 200 works at any one time. This display is rotated regularly, allowing visitors to view a diverse, curated selection of KHT’s collection, allowing members of the community, visitors and staff to gather together, engage with South-Eastern Koorie designs and celebrate culture and connection.

**Artists:** Approximately 200 items from the collection are on display all year round for free access.

**Exhibition:** 11th Koorie Art Show

**Exhibition type:** Physical exhibition

**Exhibition dates:** 9 December 2023–25 February 2024

The Koorie Art Show is KHT’s annual, non-acquisitive award exhibition showcasing and highlighting the diverse talent of Victoria’s First Peoples. A celebration of emerging, mid-career and established artists working across a range of media, techniques and styles, displaying the wide variety of contemporary art practice by First Peoples in Victoria. The Koorie Art Show is the only award exhibition of its kind in Victoria. Each year, successful entrants are eligible for a number of cash prizes generously supported by KHT’s programming partners.

**Artists:** Approximately 100 First Peoples artists showcasing contemporary artworks.

**Exhibition:** JXSH MVIR: Forever I Live

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 9 March–14 July 2024

The first major retrospective of the late Josh Muir, an important, young Victorian First Peoples artist whose work has met with both critical acclaim and popular appeal. Josh was a contemporary Koorie artist with a distinctive street art aesthetic inspired by hip-hop, digital technologies and a pop art sensibility. Importantly, his work was also grounded in maintaining the continuous tradition of storytelling that was inseparable from his identity as a Gunditjmara, Yorta Yorta and Barkindji man. Incorporating imagery from his Aboriginal heritage and imbued with a strong sense of place and community, Josh’s work draws on a range of themes including cultural identity and the impacts and legacies of colonisation, as well as more personal experiences of mental health, addiction, loss and grief.

**Artist:** Josh Muir

**Exhibition:** Digital illustration (title TBC)

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 27 July–10 November 2024

A growing number of First Peoples artists are using digital art to explore their identities and reimagine their place in so-called Australia. In recent years, more Victorian-based digital artists have displayed their work across Narrm, reclaiming space through public art and sharing their experiences with culture, community and Country. Many of these artists critique racism, queerphobia and Australia’s colonial history, reaffirming the strength of their political voice. Through the use of digital illustration, artists often challenge pre-conceptions of what ‘Aboriginal’ art is, merging traditional symbols and storytelling with their own art styles. Illustrations often depict artists’ relationships with family, Elders, animals, pop culture, current events and mental health.

**Artists:** Approximately 5 Victorian-based, First Peoples digital artists

**Exhibition:** Animals from the KHT Permanent Collection (title TBA)

**Exhibition type:** Physical exhibition

**Exhibition dates:** 3 August–17 November 2024

Depicting creation stories with animals, in the art and design of Victorian First Peoples, including pre-contact, historical and contemporary objects and artefacts. A collection-based exhibition in parallel with an animal-themed exhibition currently being developed by the NGV.

**Artists:** Artists from the KHT Permanent Collection

**Exhibition:** 12th Koorie Art Show

**Exhibition type:** Physical exhibition

**Exhibition dates:** 7 December 2024–February 2025

The Koorie Art Show is KHT’s annual, non-acquisitive award exhibition showcasing and highlighting the diverse talent of Victoria’s First Peoples. See the entry for the 11th Koorie Art Show for further information.

**Artists:** Approximately 100 First Peoples artists showcasing contemporary artworks.

Supporting resources

An education resource catered to curriculum requirements is available for Josh Muir’s retrospective exhibition JXSH MVIR: Forever I Live from March to July 2024, developed by Art Education Australia. This material will link to the Aboriginal and Torres Strait Islander histories and cultures Cross Curricular Priority in the Australian Curriculum.

Supporting information for other exhibitions is available upon request. Other education resources are available for select exhibitions. Please contact collections\_staff@koorieheritagetrust.com for further information and requests. Cultural tour bookings for schools are also available and encouraged through [education@koorieheritagetrust.com](file:///%5C%5CVCAAFS01%5CCurriculum%24%5CShared%5CVCE%5CReviews_2020_2021%5C16.%20Art%20Making%20and%20Exhibiting%20-%20major%5C10.%20Implementation%5CExhibitions%20List%5CExhibitions%20List%202024%5CExhibitionListDraft%5Ceducation%40koorieheritagetrust.com.)

Latrobe Regional Gallery

**Address:** 138 Commercial Road, Morwell VIC 3840

**Website:** [latroberegionalgallery.com](https://latroberegionalgallery.com/)

Exhibition information

**Exhibition:** Autumn exhibition season 2024

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 1 March–23 June 2024

As a major regional venue as part of the PHOTO 2024 International Festival of Photography, Latrobe Regional Gallery is exploring the boundaries and possibilities of lens-based media throughout its galleries this Autumn.

**Exhibition:** The Valley: James Bugg, Andy Johnson, Anne Moffat, Clare Steele

**Exhibition type:** Physical exhibition, Galleries 1 and 2

**Exhibition dates:** 1 March–23 June 2024

The Valley presents a body of work captured by Hillvale photographers James Bugg, Andy Johnson, Anne Moffat and Clare Steele over a 6-month period visiting the Latrobe Valley in Gunai/Kurnai country, Gippsland, Victoria. At the invitation of Latrobe Regional Gallery, these Melbourne-based artists were introduced to the community and the people and places that inhabit this rugged landscape made up of heavy industry and pastoralism. This image making project is also an ongoing collaboration, as the photographers lead a series of workshops using Hillvale’s recycled disposables – working with local young people from Kurnai College’s Flexible Learning Option, and continuing over the autumn season, with participants’ work displayed alongside the artists.

**Artists:** James Bugg, Andy Johnson, Anne Moffat and Clare Steele

**Exhibition:** Interstates of Becoming: Gareth Phillips

**Exhibition type:** Physical exhibition, Gallery 3

**Exhibition dates:** 1 March–23 June 2024

A world premiere by acclaimed Welsh artist Gareth Phillips on the occasion of PHOTO2024 International Festival of Photography, Interstates of Becoming is about the relationship between human beings and their shared environments, focusing specifically on the Himalayan mountains of Northwest India. Wild environment and human construction grapple for superiority and control amidst concrete, steel, immense rockfaces and mountainscapes. Using this unique and fragile landscape, a constructed photobook sculpture and large-scale installation depicts the direct and indirect effects humans and mountains have on each other, as they embark on interdependent life spans.

**Artist:** Gareth Phillips

**Exhibition:** Selected Works: Yarema & Himey

**Exhibition type:** Physical exhibition, Gallery 4

**Exhibition dates:** 12 February–26 May 2024

Collaborating at the boundaries between visual art and cinema since 2013, Kyiv-based artists and filmmakers Roman Khimei and Yarema Malashchuk engage with imperialist mythologies, youth, nostalgia and Soviet legacies. This exhibition is a brief survey of the duo’s work to date, including the iconic film *Dedicated to the Youth of the World II* (2019) documenting the biggest techno-rave in Ukraine, Cxema. This acclaimed work is made even more poignant today when faced with the uncertain fate of the youth in this video, produced prior to the full-scale Russian invasion of Ukraine in 2022. The exhibition also features new work produced from the war zone in the liberated city of Kherson, in a museum looted by Russian occupational forces less than 2 kilometres from Russian-occupied territory.

**Artists:** Roman Khimei and Yarema Malashchuk

**Exhibition:** The Quickening: Ying Ang

**Exhibition type:** Physical exhibition, Gallery 5

**Exhibition dates:** 12 February–26 May 2024

The Quickening explores the transformation and lived experience of a woman in her motherhood/matrescence and postpartum depression/anxiety. The work interrogates the under-represented transition of biological, psychological and social identity during a complex and yet ubiquitous phase of life. A touring exhibition from the Centre for Contemporary Photography, Melbourne, The Quickening traverses the sudden landslide of one woman's known world and the subsequent moving through rubble, trying to make sense of what is left, devastated and in love, and ends with a slow rebuild of the new territory of becoming a mother.

**Artist:** Ying Ang

**Exhibition:** No More Flags: MacDonaldStrand

**Exhibition type:** Physical exhibition, Gallery 6

**Exhibition dates:** 12 February–26 May 2024

No More Flags is an ongoing project by UK artist duo MacDonaldStrand. The work is made up of photographs of extreme right-wing marches in the UK and USA. The flags have been crudely removed from the images to withdraw the asserted legitimacy of these marches as being for the benefit of national identity. By taking the flags away from these nationalists the artists hope to disempower them of the symbols that they rely on to spread their message. The resulting images show remarkably similar protagonists marching with blank flags, exposing the blank, monocultural, selfish and diminished society that they try to promote and celebrate.

**Artists:** MacDonaldStrand

**Exhibition:** The Latrobe Regional Gallery Collection

**Exhibition type:** online

**Exhibition dates:** ongoing

A large portion of the Latrobe Regional Gallery collection is influenced or is due in large part to the Gippsland Institute of Advanced Education, affectionately known as the Gippsland Art School, whose alumni, students and teachers shaped the Latrobe Regional Gallery since its founding in 1971. With over 1500 pieces, the collection spans works on paper, ceramics, glass objects, media art, as well as paintings emerging out of the European artistic canon of the late 19th and early 20th century. The online collection is curated into themes that reflect those of the Latrobe Valley region and wider Gippsland and Eastern Victoria. These include pastoralism, heavy industry, forestry and the natural landscape. For more information, visit [latroberegionalgallery.com/lrgonline](https://latroberegionalgallery.com/lrgonline/)

Supporting resources

Supporting education material will be made available as a PDF in time for each new exhibition season, at [latroberegionalgallery.com/publicprograms/schools\_and\_learning](https://latroberegionalgallery.com/publicprograms/schools_and_learning/.%20)

The Latrobe Regional Gallery Autumn exhibition season opens officially from 8 March 2024.

The Latrobe Regional Gallery online resource provides curator-led artist talks, exhibition tours and other material related to the VCE Visual Arts study designs. Education kits provide curatorial information for each exhibition season, within the framework of the VCE Art Making and Exhibiting Study Design Unit 2 Area of Study 1, and Units 3 and 4 Area of Study 3.

Linden New Art

**Address:** 26 Acland Street, St Kilda VIC 3182

**Website:** [lindenarts.org](http://www.lindenarts.org)

Exhibition information

**Exhibition:** The Promised Land Refigured

**Exhibition type:** Physical and online exhibition

**Exhibition dates:** 24 February–19 May 2024

Jill Orr’s The Promised Land Refigured is an exhibition that reworks the original project created in 2012 with new insights that have emerged in the past 11 years. A sculptural and photographic installation, it presents a symbolic story of arrivals, by boat, seeking The Promised Land and the impact of colonial expansion on the land and First Nations peoples.

The original The Promised Land series centred around a slot-together, life-size, skeletal boat that did not float. It was performed in sites around St Kilda, including Station and Princes Piers, both sites of migrant arrival and where the sea merges with Birrarung, the Yarra River, where the arrivals historically penetrate inland. Other works saw the boat and the artist perform on the banks of the Yarra River, at the site of the Heidelberg School in Ivanhoe, an evocative location synonymous with Australian impressionists painting idyllic scenes of an emerging white colonial identity. These images also reflect the actions of the ferryman, Charon, who transitions his passengers across the River Styx to the land of ‘the other side’. The predictions of mass destruction of homes and environments resulting from climate change and the Australian policy of turning back asylum seekers who arrive on boats underpins this new project.

The Promised Land Refigured is in anticipation of global homelessness where symbolic actions remain in the language of art but are based on the predictive lens of the near future. The Promised Land Refigured will be included as part of the program for PHOTO 2024.

**Artist:** Jill Orr

**Exhibition:** Juncture Art Prize 2024

**Exhibition type:**  Physical and online exhibition

**Exhibition dates:** 31 May–25 August 2024

Vittoria di Stefano works primarily in sculpture and installation. She employs a methodology of generative material experimentation to explore themes around liminality, transformation and desire, with a particular emphasis on domestic space and intimate materiality. For Juncture, Vittoria will research, develop and produce a new sculptural installation that will explore the intersection of the domestic space, the body and the psyche, expanding her exploration of the liminal nature of the domestic realm in which multiplicities of realities coalesce to produce states of flux and ambiguity, and ultimately transformation.

Unlike previous work, this new work will be more ambitious in scale and conceptual inquiry. The work will take the form of an installation of sculptural assemblages, scattered material, lighting effects and audio elements. The gallery itself will be a feature; the artist intends to create a site-responsive work that considers the history of the building, highlighting the existing interior architecture and creating works that respond to the specificity of the rooms.

Shivanjani Lal is a Fijian-Australian artist and curator whose work uses personal grief to account for ancestral loss. For Juncture she will use the word ‘Kal’, which in Fijian Hindi means both ‘yesterday’ and ‘tomorrow’, as a framing tool to produce a new body of work. The Prize will allow Shivanjani to consider collage, textile and printmaking as a methodology to explore Indentured Labour from Fiji and its mirrored relationship of the South Sea Island community in Queensland. The work will investigate Australia’s role in the Pacific while also considering the possibilities of futures for the lives impacted by this history. This new body of work will build the artist’s visual vocabulary while also honouring the history of her community through materials.

**Artists:** Vittoria di Stefano and Shivanjani Lal

**Exhibition:** Aaron Christopher Rees

**Exhibition type:**  Physical and online exhibition

**Exhibition dates:** 24 February–19 May 2024

Aaron Christopher Rees’s work is framed by his interest in photography and vision as a phenomenological experience that can be both literally affected and also act as metaphoric narrative vehicle. In this new project for Linden New Art, Rees will use the building’s new glass double story addition as a container to explore light as the central medium of photography. Engaging with the glass façade the exhibition will be a repository of photographic and video works and a sculptural form where coloured film will alter the interior of the building during the day and become a beacon of light to the exterior world in the evening.

**Artist:** Aaron Christopher Rees

**Exhibition:** Michelle Hamer: I’m a Believer

**Exhibition type:**  Physical and online exhibition

**Exhibition dates:** 31 May–25 August 2024

I’m A Believer is a darkly humorous series confronting the dismissive language of chronic health issues. Original letters, ethically contributed by patients from around the world (including medical professionals) have been redacted, whilst retaining official formatting and scanned decay, to expose de-legitimising wording that casts doubt or disbelief on symptoms. The experience of patients themselves, is left exposed and legible in the print works, along with any implied subjective or moral value judgements couched in professional objectivity. This exhibition will present a new series of silkscreen prints created from 15 redacted letters, MRI/CT scans of body anomalies and glitches, and a series of monoprints exploring the layering of screens and language. I’m A Believer explores issues of gendered language, access and erasure.

**Artist:** Michelle Hamer

**Exhibition:** Design Fringe

**Exhibition type:**  Physical and online exhibition

**Exhibition dates:** 6 September–24 November 2024

Design Fringe is a place for the ambitious, the innovative, the shape-shifting and the magic-making. Design Fringe holds a (very artistically designed) mirror up to the who’s who and what’s what of the design industry and celebrates innovation across design of all kinds. Continuing the legacy of its first iteration as Fringe Furniture, Design Fringe honours the legacy of the last 35 years of the program while continually reimagining the future of design. This exhibition celebrates the changing face of design and the work of ambitious new design leaders.

**Exhibition:** Linden Postcard Show

**Exhibition type:** Physical exhibition

**Exhibition dates:** 7 December 2024–9 February 2025

The Linden Postcard Show celebrated its 32nd birthday in 2022. As the largest open-entry exhibition of small format artworks in Australia, the exhibition provides a unique opportunity to celebrate the creative spirit of those who enter and is an opportunity for each visitor to discover a hidden gem to purchase and take home to enjoy. Entries come from across Australia and range from hobbyist to established artists. Prizes are awarded by arts industry experts. The only rule is that all works must be 8 × 10 inches.

Supporting resources

The gallery has exhibition catalogues with curatorial and artist essays for all shows. There will be 360-degree online tours and audio descriptive tours for all exhibitions.

Maroondah Federation Estate Gallery (MFEG)

**Address:** 32 Greenwood Avenue, Ringwood VIC 3134

**Website:** [maroondah.vic.gov.au/Explore/ArtsInMaroondah/Arts-venues-and-spaces/Maroondah-Federation-Estate-Gallery](https://www.maroondah.vic.gov.au/Explore/ArtsInMaroondah/Arts-venues-and-spaces/Maroondah-Federation-Estate-Gallery)

Exhibition information

**Exhibition**: Epar Opar

**Exhibition type**: Physical exhibition

**Exhibition dates**: 22 January–15 March 2024

Epar opar in Bengali essentially means ‘the 2 sides of the border’. The exhibition aims to disentangle the relationships inherited from the colonial era and examine the experience of living in a diaspora where ‘the border’ between West Bengal in India and Bangladesh abruptly vanishes. All the artists are migrants, and their practice is driven by their search for authentic identity and the idea of home.

**Artists:** Anindita Banerjee, Tasmina Khan Majles, Shinjita Roy, Sharmin huq Sangeeta, Rankini Devi, Mita Chowdhury, Nira Rahman, Neel Banerjee

**Exhibition:**  Mr Hanky Panky

**Exhibition type:** Physical exhibition

**Exhibition dates:** 9 September–1 November 2024

This exhibition, by Pamela Irving, of mixed media sculpture, takes a playful and serious approach to environmental concerns. Sculptures are created in an irreverent, educative manner through the alter ego the artist calls ‘Mr Hanky Panky’. The works are made from upcycled china and ceramics. The forms are added to and shaped using objects from opportunity shops and deceased estates, often saving them from landfill. Pamela also uses hand-cut china to create forms, faces and creatures, that speak to themes of climate change, waste and consumption.

**Artist:** Pamela Irving

McClelland Gallery

**Address:** 390 McClelland Drive, Langwarrin VIC 3910

**Website:** [mcclelland.org.au](https://mcclelland.org.au/)

McClelland is a truly unique art gallery and sculpture park set amongst 16 hectares of natural bushland. Since opening in 1971, it has operated as a private art institution governed by a board of trustees. McClelland showcases the value of Australian culture through a focus on sculpture and its connection to the environment. It is the only gallery dedicated to sculpture and spatial practice in Australia.

Focused on the expanded field of arts with nature, McClelland champions a consolidated, multidisciplinary approach to the development, presentation and embedding of unique experiences drawn from across Australia’s artistic community, providing employment opportunities for artists, curators, educators, academics, tertiary students, performers and musicians, and through various creative industry partnerships and collaborations.

Exhibition information

**Exhibition:** *John Meade: It’s Personal!*

**Exhibition type:**  Physical and virtual

**Exhibition dates:** 4 December 2023–17 March 2024

Through sculpture, video and installation, John Meade draws relations between the metaphysical and surreal in the experience of contemporary life and culture. A refined and adventurous materiality defines his work, through sensuous forms and unexpected juxtapositions inflected by the erotic and uncanny.

John Meade: It’s Personal! is curated to reflect various personal threads in Meade’s work relating to alterity, including queer culture, politics and artistic experimentation. It’s Personal! is a reflection on some of the psychological and societal drivers that have informed Meade’s life and art. The title refers to the way personal subjectivity shapes the sculptures Meade creates, and it references Carol Hanisch’s seminal essay from 1970, *The Personal is Political*, which outlines the pragmatism of women coming together to share their personal experience as a basis for collective action.

The exhibition will feature 3 new works exploring abstract form alongside key sculptures from 3 decades of Meade’s practice, installed across 3 expansive gallery spaces and outdoors at McClelland. The exhibition will coincide with Meade’s major public sculpture *Love Flower* (2019) being installed at McClelland as part of the Southern Way McClelland Commissions.

**Artist:** John Meade

**Exhibition:** The Rick Amor Drawing Award

**Exhibition type:**  Physical and virtual

**Exhibition dates:**  30 March–18 August 2024

In 2024, the Rick Amor Drawing Award will be held at McClelland for the second time. McClelland is delighted to be showcasing the medium of drawing with this acquisitive award, thanks to the generous support of Rick Amor. Rick Amor was born in Frankston and has drawn and painted the area many times over the course of his artistic career. In 2024, this award will be granted to an outstanding original drawing, which will become part of the McClelland collection.

Monash University Museum of Art

**Address:** Ground Floor, Building F, Monash University Caulfield Campus

900 Dandenong Road, Caulfield East VIC 3145

**Website:** [monash.edu/muma](https://www.monash.edu/muma)

Exhibition information

**Exhibition:** Steven Rhall and Sung Tieu

**Exhibition type:** Physical exhibition, Australian and international art, thematic group exhibition, Contemporary art, interdisciplinary and Post-Conceptual, First Nations art practice, sculpture, sound, video, installation.

**Exhibition dates:** 3 February–23 March 2024

A 2-person exhibition bringing together the work of Taungurung artist Steven Rhall and Vietnamese-German artist Sung Tieu. The pairing draws out the artists’ particular shared and distinctive threads in their exploration of bureaucratic structures that shape individual and collective agency within legacies of displacement. The exhibition will encompass the 2 wings of MUMA, allowing the 2 groups of work to be in dialogue whileremaining autonomous.

**Artists:** Steven Rhall and Sung Tieu

**Curators:** Andy Butler and Pip Wallis

**Exhibition:** Visnja Brdar

**Exhibition type:** Australian design, physical exhibition, exhibition design, solo survey exhibition, contemporary visual communication and design practice

**Exhibition dates:** 11 April–15 June 2024

MUMA will present the first exhibition of Australian-born, New York-based designer, Visnja Brdar. Commencing her career in the 1990s, Brdar’s design practice is distinguished by its independence, elegance and dynamism. The exhibition will feature over 30 years of Brdar’s design work – from student projects to her work with leading global luxury brands – and celebrate her important role in contemporary visual culture. MUMA will co-publish the first monograph on Brdar’s work with the Powerhouse Museum.

**Artist**: Visnja Brdar

**Curator:** Hannah Mathews

**Exhibition:** Candice Lin

**Exhibition type:** Physical exhibition, solo exhibition, co-commissioned touring exhibition, international contemporary art, sculpture, installation art, multidisciplinary practice, research-based practice

**Exhibition dates**: 23 June–7 September 2024 (dates may be subject to slight variation)

This solo exhibition by Chinese-American artist Candice Lin extends from research into the environmental and social impacts of iron ore mining on Groote Eylandt in the Gulf of Carpentaria. The exhibition will include an ambitious new work commissioned in collaboration with the 24th Biennale of Sydney alongside a selection of other recent works.

Lin is known for her inventive use of unorthodox materials in ways that emphasise their particular sensory qualities, including scent, sound and taste. Lin embraces exhibition practices often associated with anthropology and natural history, which she repurposes and reformulates to pose questions about the politics and colonial histories embedded in these disciplines and materials.

**Artist:** Candice Lin

**Exhibition:** et al.

**Exhibition type:** Physical exhibition, international contemporary art, feminism, solo survey exhibition, sculpture, works on paper, conceptual art, film, video, multidisciplinary practice

**Exhibition dates:** 5 October–7 December 2024

Australia’s first survey of New Zealand artist et al. will present a selection of installations, films and works on paper from 3 decades of artistic practice. When et al. represented New Zealand at the Venice Biennale in 2003, it was under a pseudonym suggesting an artists’ collective, subverting the conventions of a singular, artistic view of the world. Their unique conceptual practice explores ideologies and power structures through works that engage with the aesthetics of bureaucracy. The exhibition will be accompanied by a monograph published by MUMA.

**Artist:** et al.

Supporting resources

More information about MUMA education programs [can be found at monash.edu/muma/education](http://www.monash.edu/muma/education)

First Nations Education Resource, Deadly Learning can be found at [monash.edu/muma/education/deadly-learning](https://www.monash.edu/muma/education/deadly-learning)

MUMA delivers onsite and online tours and introductions to the Monash University Collection and temporary exhibitions by appointment. These include:

* **Guided talks in the galleries exploring Australian artists and their artworks:** VCE Art Making and Exhibiting: Unit 1 Outcome 3. Learn about the practices of leading contemporary Australian artists represented in MUMA’s current exhibition or Collection, including Aboriginal and Torres Strait Islander artists. Explore how artists engage with materials, techniques and processes to represent ideas.
* **Thematic exhibitions at MUMA**: VCE Art Making and Exhibiting: Unit 2 Outcome 1. Explore MUMA’s current exhibition and find out how curators and exhibition designers develop thematic and narrative links between artworks in the galleries. Then, consider methods and approaches to researching and curating a hypothetical exhibition.
* **Curating an exhibition at MUMA:** VCE Art Making and Exhibiting: Unit 3 Outcome 3. Learn about curating an exhibition at MUMA and the roles and responsibilities of the arts professionals involved in the exhibition-making process. Examples of exhibition design visualisations and strategies for producing exhibition room sheets and wall texts are shared.
* **Behind-the-scenes at MUMA:** care and conservation. VCE Art Making and Exhibiting: Unit 4, Outcome 3. Visit the MUMA Collection Store and learn about best practice for the presentation, conservation and care of various art forms through examples of works in the Monash University Collection, as well as MUMA’s current exhibition. This program can be designed to focus on a selection of specific art forms.
* **Interpretive lenses:** VCE Art Creative Practice. Explore selected artworks on display in the galleries or in the Monash University Collection through a structural, personal and/or cultural lens.
* **Artist-in-Residence workshops and collaborations**: Learn alongside a leading contemporary artist and respond to their practice and artforms through hands-on art-making activities and reflective conversations in MUMA’s new, purpose-built Education Lab.
* **Outreach online:** engage with our VCE programs in fun and thought-provoking ways without leaving the classroom. MUMA’s online outreach programs are tailored to meet specific curricula upon request.
* **MADA Studio Tours**: Extend your campus excursion and see what it’s like to study art, design and architecture at Monash with a visit to Monash Art Design & Architecture (MADA) studio spaces and production facilities.

Mornington Peninsula Regional Gallery

**Address:** Civic Reserve, Dunns Road, Mornington VIC 3931

**Website:** [mprg.mornpen.vic.gov.au/Home](https://mprg.mornpen.vic.gov.au/Home)

Exhibition information

**Exhibition:** Seasonal exhibition program

**Exhibition type:** Physical exhibition

The seasonal exhibition program includes a mix of self-generated curatorial projects, local artist focus projects, collection-based and touring exhibitions. The gallery develops a range of ambitious curatorial projects commissioning artists to make new work drawing on contemporary issues and the distinctive natural environment of the Mornington Peninsula.

**Exhibition:** MPRG Collection

**Exhibition type:**  Physical exhibition

Over the past 50 years the MPRG Collection has grown to include over 1900 objects, including paintings, drawings, prints and sculptures. Renowned for its specialist holdings of contemporary Australian works on paper, MPRG also hold important historical artworks that capture the cultural heritage of the Mornington Peninsula, which has been a haven and source of inspiration for many well-known artists. A new series of permanent collection rooms present highlights of the collection and give Mornington Pennisula Regional Gallery the opportunity to activate its collection in fresh and unexpected ways.

**Exhibition:**  Know My Name: Australian Women Artists

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 25 November 2023–18 February 2024

Know My Name: Australian Women Artists tells a new story of Australian art. Looking at moments in which women created new forms of art and cultural commentary, it highlights creative and intellectual relationships between artists across time. The Know My Name touring exhibition follows the National Gallery’s major 2-part exhibition of Australian women artists. It is part of a series of ongoing gender equity initiatives by the Gallery to increase the representation of all women in its artistic program.

**Exhibition:**  Natalya Hughes – The Interior

**Exhibition type:** Physical exhibition

**Exhibition dates:** 25 November 2023–18 February 2024

The Interior is an immersive installation combining sculptural seating, richly patterned soft furnishings and uncanny *objet’de art*, nestled around a handpainted mural to generate a stimulating space to unpack our collective and unconscious biases. Interested in the role of women and their historical absence from positions of power, the part-professional part-domestic setting conjured by The Interior plays with gendered power dynamics between public and private space.

The couches that dot the gallery take their lush contours from the shapes of the female body, and their detailed upholstery sees motifs of eyes, rats and snakes from Freud’s patient case studies ripple over the space in fleshy tones. Audiences are invited to recline and be enveloped, soothed and held by the furniture’s womanly forms while taking turns playing analyst and patient. Throughout this bodily encounter, The Interior hopes to create a space where the existence of women can be reimagined on different terms in the ‘post-Me Too’ world.

**Artist:** Natalya Hughes

**Exhibition:**  New Wave 24

**Exhibition type:** Physical exhibition

**Exhibition dates:** 28 February 2023–12 May 2024

New Wave 24 is an annual VCE student exhibition celebrating the talent and creativity of student artists from government, Catholic and independent schools across the Mornington Peninsula Shire, working across all mediums.

**Exhibition:**  New Exuberance: Contemporary Australian Textile Design

**Exhibition type:**  Physical exhibition

**Exhibition dates:**  24 February–11 May 2024

New Exuberance: Contemporary Australian Textile Design is a major touring exhibition project reflecting on current directions in textile practice through art, design and fashion. Curated by Meryl Ryan in consultation with the Jam Factory team, the exhibition presents the work of more than 30 diverse multidisciplinary creatives and includes 10 commissioned furniture pieces produced by designers associated with the Jam Factory.

**Curator:** Meryl Ryan

**Exhibition:**  National Works on Paper 2024

**Exhibition type:**  Physical exhibition

**Exhibition dates:**  31 August–24 November 2024

With a long and rich history, *National Works on Paper (*NWOP) attracts leading contemporary artists from across Australia working in the fields of drawing, printmaking, digital prints and paper sculpture. NWOP supports and promotes Australian artists working on or with paper.

**Artists:** Recent winners of the National Works on Paper include Anna Hoyle, Annika Romeyn, James Tylor and Laura Wills, Daniel O'Shane, Jess Johnson, Laith McGregor, Richard Lewer, Danie Mellor, Gareth Sansom, Paul Boston, Lisa Roet and eX de Medici.

Supporting resources

For all exhibitions, MPRG provides a variety of the following: curator talks and walkthroughs; conversations with participating artists; podcasts with artists discussing their practice; workshops with exhibiting artists; online and printed catalogues; and educator-run gallery discussion sessions for students discussing the artworks, exhibitions and all aspects of conservation and preservation, including touring behind the scenes to see MPRG storage, handling, display and preservation protocols. Discussion also includes the considerations involved in the design of each exhibition.

Museum of Australian Photography

**Address:** 860 Ferntree Gully Road, Wheelers Hill VIC 3150

**Website:** [maph.org.au](https://maph.org.au/)

Exhibition information

**Exhibition:**  Explore our Collection

**Exhibition type:** Online exhibition

Explore our Collection is an online resource that provides digital access to the museum collection and past exhibitions. The collection is grouped by artist, date of creation, photographic print type, theme or past exhibition.

**Exhibition:** Murray Fredericks – The Salt Lake

**Exhibition type:**  Physical and online exhibition

**Exhibition dates:** 25 November 2023–4 February 2024

In 2003, Murray Fredericks first visited Kati Thanda-Lake Eyre, one of the world’s largest salt lakes, located in the deserts of central Australia. Driven by the boundless potential of abstract space, Fredericks has returned 31 times over the past 2 decades. His chapters or ‘cycles’ of the journey have explored interventions with mirrors, and more recently fire, pushing the boundaries of traditional landscape photography. Fredericks’ photographs are a phenomenological response to the experience of existing for long periods in a place without scale, defined by light, colour and seemingly infinite space.

**Artist:** Murray Fredericks

**Exhibition:** Stargazing

**Exhibition type:** Physical and online exhibition

**Exhibition dates:** 25 November 2023–4 February 2024

Stargazing is an exhibition of photographs that guides us towards the stars, the planets and celestial spaces in poetic, experimental and conceptual ways. Touching on photography’s past while pushing the boundaries of the medium in the present, the artists in this exhibition go beyond literal depictions of the heavens above to investigate the universe and our place within it, as well as such themes as the environment, interconnectedness, time, memory and mortality.

**Artists:** Anna Higgins, Amos Gebhardt, Michaela Gleave, Harry Nankin, Luke Parker, Patrick Pound, Kate Robertson and Zan Wimberley.

**Exhibition:** PHOTO 2024

**Exhibition type:** Physical and online exhibition

**Exhibition dates:** 1 March–24 March 2024

PHOTO 2024 showcases the work of contemporary international and Australian artists. The focus for 2024 is on artists who bear witness to the human impact on the environment and our physical, cultural and conflicting relationship to the natural world.

Sonia Payes is a Melbourne artist who creates a multifaceted world. Her art focuses on environmentalism to examine intersections between landscape and the body, feminine and the natural. Hybridity is an integral part of her artistic practice, and over her professional career she has combined her foundational photographic work with digital imagery, 3D technologies, animated film and sculpture. She continues to blur categorical distinctions, bringing together her photographic works and the sculptural work that has developed from it, as a way of interrogating the key questions confronting the human species.

Artist Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers. His remarkable photographic depictions of global industrial landscapes represent over 40 years of his dedication to bearing witness to the impact of human industry on the planet.

Janet Laurence is a leading Sydney-based artist who exhibits nationally and internationally. Her practice examines our physical, cultural and conflicting relationship to the natural world. She creates immersive environments that navigate the interconnections between organic elements and systems of nature. Within the recognised threat of climate change, she explores what it might mean to heal, the natural environment, fusing this with a sense of communal loss and search for connection with powerful life forces.

**Artists:** Edward Burtynsky, Janet Laurence, Corben Mudjandi, Lingam K, Sonia Payes

**Exhibition:** Built Photography (working title)

**Exhibition type:** Physical and online exhibition

**Exhibition dates:** 7 June–1 September 2024

This exhibition is interested in artists who explore photography as a physical construction – a conversation of its material, surface and form but especially ‘objectness’, against which the flatness of the photographic plane is interrogated, and where the 2-dimensional surface is disrupted to complicate the spatial relationship between the content of the image and its physical form.

**Curators**: Kiron Robinson and Izabela Pluta

**Exhibition:**  Bowness Photography Prize 2024

**Exhibition type:** Physical and online exhibition

**Exhibition dates:** 21 September–12 November 2024

The annual Bowness Photography Prize was established by the MAPh Foundation in 2006 to promote excellence in photography. It is open to any Australian photographer and all genres of photography are eligible, provided that the work has been produced in the last 12 months.

**Judge(s):** MAPh Director, TBC

**Exhibition:** Petrina Hicks and Amos Gebhardt (title TBC)

**Exhibition type:** Physical and online exhibition

**Exhibition dates:** 22 November 2024–16 February 2025

Amos Gebhardt has developed an artistic practice that revolves around large-scale moving image installations and photography, incorporating collaborations with performers, choreographers and sound artists. Petrina Hicks utilises the seductive and glossy language of commercial photography to create artworks that probe at the false promise of perfection, exploring photography’s ability to both create and corrupt the process of seduction and consumption.

**Artists:** Petrina Hicks and Amos Gebhardt

**Exhibition:**  Ponch Hawkes (title TBC)

**Exhibition type:** Physical and online exhibition

**Exhibition dates:**  22 November 2024–16 February 2025

Ponch Hawkes began the project 500 Strong in 2018, taking photographs of naked women in Victoria over the age of 50. Celebrating the bodies of women from all cultural backgrounds, the series confronts conventions of female representation in art and society.

**Curator:** Jane Scott

**Artist:** Ponch Hawkes

Supporting resources

MAPh exhibitions are supported by free curator and educator-led tours including a focus on the considerations taken in the preparation and presentation of works. These are supplemented by exhibition pages on the MAPh websites and targeted learning resources.

National Gallery of Victoria

**Address:** 180 St Kilda Road, Melbourne VIC 3000

**Website:** [ngv.vic.gov.au](https://www.ngv.vic.gov.au/)

Exhibition information

**Exhibition:** Wurrdha Marra

**Exhibition type:**  Physical exhibition

**Exhibition dates:** Ongoing, commencing October 2023

Ground floor, The Ian Potter Centre: NGV Australia, Federation Square

Wurrdha Marra means ‘Many Mobs’ in the Wurundjeri Woi Wurrung language and is the name newly bestowed upon this gallery by the Wurundjeri Council. The space focuses on exhibiting First Nations art from Australia drawn from the NGV Collection.

For Indigenous peoples around the world, art and design are part of a continuum where the past intersects with the present, where different materials converge, and where diverse perspectives collide. Across countless generations since long before the written word, First Nations people have used art to pass down important cultural knowledge.

The exhibition celebrates watershed moments in recent history, by offering a series of visual dialogues and juxtapositions. This display features works from the NGV Collection by emerging artists as well as senior figures, across time and place. Each of these artists has in their own way been at the forefront in creating new forms of expression and has played an important role in maintaining and regenerating customary cultural practices and iconography.

Supporting resources

Wurrdha Marra will be accompanied by curatorial information on the website including exhibition labels. Teacher and student exhibition resources will be available on the NGV website.

**Exhibition:**  Watercolour Country

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 27 October 2023–14 April 2024

Level 3, The Ian Potter Centre: NGV Australia Federation Square

This exhibition brings together 100 watercolours made by Arrernte, Western Arrernte, and Kemarre/Loritja artists working at Hermannsburg, across generations. Among these are key new acquisitions by Albert Namatjira, one of Australia’s most well-known artists, whose landscapes are synonymous with the Central Australian outback. An important recent gift of 77 watercolours by former NGV trustee, the late Darvell M. Hutchinson AM, make up a significant portion of the exhibition.

This collection represents the ethereal beauty of Arrernte Country and the cultural stories that are embedded within the landscape, depicted throughout history and into the current day. A range of enduring subjects, including distant eucalypt trees, the blue mountains, rock formations, and slender ghost gums, come together to create a unified and comprehensive depiction of these distinctive traditional lands.

**Artists:** The exhibition features many artists who produced work over more than half a century, such as Gerhard Inkamala, Cordula Ebatarinja (one of the only women to have a career as a painter during the boom period of the Hermannsburg School) and contemporary artist Benita Clements.

Supporting resources

Watercolour Country will be accompanied by curatorial information on the NGV website, including exhibition labels.

**Exhibition:** NGV Triennial 2023

**Exhibition type:** Physical exhibition

**Exhibition dates:** 3 December 2023–7 April 2024.

 All levels, NGV International

NGV Triennial 2023 is a powerful and moving snapshot of the world today as captured through the work of 100 artists, designers and collectives at the forefront of global contemporary practice. Bringing contemporary art, design and architecture into dialogue with one another and traversing all 4 levels of NGV International, the NGV Triennial features more than 75 extraordinary projects that invite us to reflect on the world as it is, while also asking how we would like it to be.

With more than 25 world-premiere projects commissioned by the NGV especially for this presentation, the NGV Triennial reveals the extraordinary ways in which leading and emerging artists and designers have responded to the most relevant and critical global issues of our time. With many of the works on display entering the NGV Collection, the NGV Triennial establishes a lasting legacy for Victoria that can be accessed for many generations to come.

Three key thematic pillars of Magic, Matter and Memory anchor the 2023 NGV Triennial. Rather than forming a structure for the exhibition’s organisation and the selection of works, the themes offer insight into the concerns of the artists and designers in the exhibition. The 3 themes are entangled discourses that flow between and across the projects within the exhibition. The theme of Magic delves into belief systems, allegory and symbolism, revealing some of the ways that human spirituality has shaped the world around us. Matter draws together nature, materials and making, highlighting the central role that materials and the natural world play in shaping human culture. Finally, Memory shines a light on both the histories of people, places and objects that make up the complex tapestry of our contemporary world.

Supporting resources

NGV Triennial will be accompanied by a publication and curatorial information on the website, including exhibition labels. Teacher and student exhibition resources, including a Triennial 2023 Fact Sheet (covering Curatorial, Exhibition Design and Conservation considerations), will be available on the NGV Learn webpage at [ngv.vic.gov.au/learn](https://www.ngv.vic.gov.au/learn)

**Exhibition:** Country Road + NGV First Nations Commissions: My Country

**Exhibition type:** Physical exhibition

**Exhibition dates:** 22 March–4 August 2024

Level 3, The Ian Potter Centre: NGV Australia, Federation Square

The Country Road + NGV First Nations Commissions: My Country is a national, biennial mentorship and exhibition program that pairs emerging Australian First Nations artists and designers with one of 8 esteemed industry mentors. Working collaboratively, the mentors will each support and guide an emerging artist to create their most ambitious work to date. Responding to this year’s theme of ‘My Country’, these new works will be unveiled in March 2024 in a major exhibition at The Ian Potter Centre, NGV Australia.

Supporting resources

Country Road + NGV First Nations Commissions: My Country 2024 will be accompanied by curatorial information on the website, including exhibition labels.

**Exhibition:** Winter Masterpieces 2024: Pharaoh

**Exhibition type:**  Physical exhibition

**Exhibition dates:** 14 June–6 October 2024

Ground level, NGV International. Ticketed entry

In 2024, the NGV will partner with the British Museum to present Pharaoh, a landmark exhibition that celebrates 3000 years of ancient Egyptian art and culture. Through more than 500 works, including monumental sculpture, architecture, temple statuary, exquisite jewellery, papyri, coffins and a rich array of funerary objects, the exhibition will unpack the phenomenon of pharaoh, those all-powerful kings of divine origin.

The exhibition comprises 7 thematic sections that explore the pharaoh’s roles and duties, including high priest of the temples, head of the country’s administration, leader of the army and head of the royal family. The pharaohs were responsible for protecting Egypt against its enemies and ensuring universal order; they ruled the Two Lands – Upper and Lower Egypt – from the 1st Dynasty (c. 3000 BCE) until the Roman conquest in 30 BCE.

From imagery on rings, bracelets and personal treasures, to statues and monuments of colossal scale, the pharaohs presented an idealised image of themselves as invincible warriors and fervent worshippers of the gods, who held a unique position as intermediaries between these divine beings and the rest of humanity. Nevertheless, behind these idealised representations the reality of kingship was much more complex. Not all the pharaohs were male, or even Egyptian. Despite the king’s supreme status as ruler over all, Egypt was periodically wracked by civil war, conquered by foreign powers and even ruled by competing kings. Through a carefully curated selection of exceptional works, Pharaoh will explore the realities, mythologies and iconographies of kingship in ancient Egypt.

Supporting resources for Pharoah

Melbourne Winter Masterpieces 2024 will be accompanied by curatorial information on the website, including exhibition labels. Teacher and student exhibition resources will be available on the NGV website. There will also be an annual VCE Art Making and Exhibiting day for Pharaoh to support VCE Art Making and Exhibiting students. Please refer to the NGV Learn webpage for information and updates: [ngv.vic.gov.au/learn](https://www.ngv.vic.gov.au/learn)

Supporting resources for the NGV learning programs

The Gallery offers an extensive range of creative learning opportunities for all visitors, inspired by the NGV Collection and exhibitions, including curriculum-aligned learning programs and resources developed and delivered by experienced educators for students of all levels. These include on request educator-led programs tailored to VCE Art Making and Exhibiting Study, an annual VCE Art Making and Exhibiting day for Melbourne Winter Masterpieces, and resources on Exhibiting Artworks at the NGV and Exhibition Fact Sheets.

PHOTO 2024

**Address:** 11 Palmer Parade, Cremorne VIC 3121 (Administration)

**Website:** [photo.org.au](https://photo.org.au/)

Exhibition information

**Exhibition:** PHOTO 2024 International Festival of Photography

**Exhibition type:** Physical exhibition

**Exhibition dates:** 1 March–24 March 2024

Melbourne’s award-winning photography biennale returns in March 2024 with free outdoor art trails, exhibitions and events coming to the city’s streets and galleries. PHOTO 2024 International Festival of Photography features over 100 visionary photographers and artists from Australia and around the world all responding to the theme: ‘The Future Is Shaped by Those Who Can See It’.

Taking place from 1 to 24 March across 7 festival precincts and regional cities, PHOTO 2024 invites audiences to explore possible and parallel futures that lie ahead, and how current actions and activisms are shaping future realities. From animal spies and AI-generated images to learning how to evade surveillance technology, the festival investigates Social, Environmental, Indigenous, Technological, and Queer Futures.

The outdoor art trail brings large-scale photo installations to iconic and unexpected sites across Melbourne’s CBD and inner suburbs – including city landmarks Parliament of Victoria, State Library of Victoria, St Paul’s Cathedral and Federation Square – creating a build-your-own art adventure for all ages to discover. Audiences can immerse themselves further in exhibitions at over 40 museums, galleries and artist-run spaces.

**Artists:** Over 130 Victorian, Australian, and international artists

Supporting resources

A PHOTO 2024 Young Person's Guide will be available as a resource for teachers to help navigate the outdoor art trail and integrate the exhibitions on display into the curriculum – check [photo.org.au](https://photo.org.au/) closer to March 2024 for more information, or email [info@photo.org.au](file:///%5C%5CVCAAFS01%5CCurriculum%24%5CShared%5CVCE%5CReviews_2020_2021%5C16.%20Art%20Making%20and%20Exhibiting%20-%20major%5C10.%20Implementation%5CExhibitions%20List%5CExhibitions%20List%202024%5CExhibitionListDraft%5Cinfo%40photo.org.au). An example of the PHOTO 2022 Young Person’s Guide is available at [photo.org.au/api/wp-content/uploads/2022/12/PHOTO-2022-Young-Persons-Guide.pdf](https://photo.org.au/api/wp-content/uploads/2022/12/PHOTO-2022-Young-Persons-Guide.pdf)

Robert Menzies Institute

**Address:** East Wing, Old Quad, The University of Melbourne, Parkville VIC 3010

**Website:** [robertmenziesinstitute.org.au](https://www.robertmenziesinstitute.org.au/)

Exhibition information

**Exhibition:** Menzies Versus Evatt – The Great Rivalry of Australian Politics

**Exhibition type:**  Physical exhibition

**Exhibition dates:** Ongoing

An exhibition dedicated to Sir Robert Menzies, Australia's longest-serving Prime Minister, and his political rival Doc Evatt. The exhibition displays many items from Robert Menzies's personal library and artefacts related to his personal life, education and career. The museum holds objects relevant to many significant events relevant to Menzies's Prime Ministership, including the Suez Crisis, the Communist Party ban, WW2, and post-war nation-building in Australia.

**Artists:** Books owned by Robert Menzies, authors various. Items owned by Robert Menzies. Portrait of Sir Robert Menzies, painted by William Dargie.

**Exhibition:** Permanent exhibition

**Exhibition type:**  Physical exhibition

The Robert Menzies Institute exhibition is a permanent exhibition with objects from the Menzies Collection and other cultural institutions. The exhibition addresses 8 themes including Political Architect, Liberal, Leader, Parliamentarian, Nation Builder, Family Man, International Statesman, and Legacy.

Supporting resources

Curatorial talks can be provided to students by the curator, librarian and academic coordinator. Students may be taken into the Menzies Collection at the Baillieu library to discuss the selection process of items and how items are relevant to chosen themes within the exhibition. The curator will be able to provide contextual information to students about the events relevant to the curation process and the significance of the collection and the importance of preservation. Conservation of the collection items is front of mind throughout the curatorial process and students can be made aware of the collaborative process of working with conservators, collection managers, external institutions, loan processes and conservation parameters for display. For more information, visit [robertmenziesinstitute.org.au/schools-program](http://www.robertmenziesinstitute.org.au/schools-program)

Science Gallery Melbourne

**Address:** Melbourne Connect, 114 Grattan Street, Parkville VIC 3052

**Website:** [melbourne.sciencegallery.com](https://melbourne.sciencegallery.com/)

Exhibition information

**Exhibition:**  NOT NATURAL

**Exhibition type:**  Physical exhibition, contemporary local and international artists, thematic exhibition

**Exhibition dates:**  17 February–29 June 2024

NOT NATURAL will explore the friction between cultural perceptions of nature and the implications of altering life synthetically. As we hurry towards a world where the edge between natural and not natural becomes blurry, are we asking ourselves the right questions? When we combine advances in AI (Artificial Intelligence) with the natural world where will humans come in the pecking order? Advances in synthetic biology have opened a plethora of possibility and a pandoras box of ethical dilemmas. Are we redesigning evolution or is evolution re-designing us? And just because we can, should we?

**Exhibition:** Semester 2 exhibition (title and theme TBC)

**Exhibition type:** Physical exhibition, contemporary local and international artists. Thematic exhibition

**Exhibition dates:** August–December 2024

Exhibitions are developed out of Leonardo group discussion and in collaboration with the Sci-Curious group before going out to an international open call. The Leonardo group acts as a 'brain trust' of Science Gallery Melbourne, drawing together a group of exceptional people from a range of backgrounds – science, technology, the arts, media, education and business. This is where themes for the new exhibitions are inspired and where collaborations are sparked. Science Gallery Melbourne's Sci Curious is a group of young and curious people who act as an advisory group for the Gallery, helping to inform and shape the future of our exhibitions and programs, and keeping young voices front and centre.

Supporting resources

Student groups can book in for Exhibition Visits or Interactive Tours. Bookings are essential. Exhibition visits are free, self-guidedand supported with a Teacher Resource and online pre-learning resource. Interactive Tours are led by Science Gallery’s STEAM Learning Experience Facilitators. There is a cost per student and a booking fee. All student groups receive access to an online pre-learning resource featuring engaging audiovisual content that highlights perspectives and considerations of curators, artists, exhibition designers, installers and conservators.

Shepparton Art Museum (SAM)

**Address:** 530 Wyndham Street, Shepparton VIC 3630

**Website:** [sheppartonartmuseum.com.au](https://sheppartonartmuseum.com.au/)

Exhibition information

**Exhibition:** Shepparton Art Museum online collection

**Exhibition type:** Online exhibition, permanent collection, international and Australian artists, multi- art forms.

Key works within the SAM collection are available for viewing online. The collection is grouped by theme or art form and includes Aboriginal and Torres Strait Islander works, paintings, ceramics, prints and drawings, photography and contemporary art. There is also digital content of works on display.

**Exhibition:** Dance Me to the End of Love: Journeys from *birth to death in the SAM Collection*

**Exhibition type:** Physical exhibition

**Exhibition dates:** March 2023–February 2024

Dance Me to the End of Love evokes the grand cycles of life, traversing from birth to death through artworks in the SAM Collection. Spanning 120 years, the diverse selection of artworks includes ceramics, sculpture, painting, printmaking, drawing, assemblage and installation. From their individual perspectives, the 39 artists in Dance Me to the End of Love share stories of a life lived and delve into connective experiences of creation, parenthood, spiritualism, life seasons, death and the afterlife.

**Exhibition:** Jess Johnson: *we can’t keep going the way we’ve been going but we know no other way to go*

**Exhibition type:**  Physical exhibition

**Exhibition dates:** November 2023–February 2024

Jess Johnson brings to life a complex fictional world through hand-drawn images that are inspired by her interests in science fiction, comic books, technology, architecture and theories of consciousness. For this site-responsive commission in the SAM Atrium and Central Void, Johnson has created four 7-metre-long silk banners.

**Artist:** Jess Johnson

**Exhibition:** Emma Coulter: *spatial deconstruction #30 (social fabric)*

**Exhibition type:** Physical exhibition

**Exhibition dates:**  August 2023–May 2024

Through her expanded painting practice and ongoing series of spatial deconstruction works, Emma Coulter presents a new site-specific work responding to the unique architectural elements of the SAM Building. Drawing upon the SAM building’s function as both an ‘art container’ and communal safe space, Coulter reinterprets the architectural elements and reconstructs them as a new multichromatic sculptural intervention, through her serial language of highly saturated colour.

**Artist:** Emma Coulter

**Exhibition:** Beci Orpin: MUSH/ROOM – A field Guide to Exploration

**Exhibition type:**  Physical exhibition

**Exhibition dates:**  September 2023–March 2024

In MUSH/ROOM, Beci Orpin looks at the process of playing with ideas, while drawing inspiration and forms from the local fungi. Using a mix of recycled, custom-made and unexpected materials, Orpin will present a field guide to exploration in the form of mushrooms, from towering Puffballs, to the tiniest Milkcaps. This multimedia exhibition will present a MUSH of different mediums in a ROOM forming a cluster of mushrooms.

**Artist:** Beci Orpin

**Exhibition:** SAM Spotlight: Ellen Lee

**Exhibition type:** Physical exhibition

**Exhibition dates:**  October 2023–January 2024

This year’s SAM Spotlight artist is Ellen Lee, an Echuca-based artist who works primarily with watercolour and graphite on paper. Her abstract pieces are an exploration into changes in her surroundings derived from mappings, blind contour studies and observations of the environment.

**Artist:** Ellen Lee

**Exhibition:**  The ARNDT Collection: From One World to Another

**Exhibition type:** Physical exhibition

**Exhibition dates:** November 2023–March 2024

The ARNDT Collection represents a range of artist’s practices from across the globe. This showcases a diverse array of artworks, both historical and contemporary.

Supporting resources

Each major exhibition will have an educational resource with information about key works; activities for in-gallery or classroom learning environment all with curriculum-linked outcomes for both primary and secondary students; and ongoing industry-specific information resources, including conservation, exhibition design and curatorial content, all centered around the SAM collection. Educational resources will include Artist-created content, including short videos and written resources.

SAM produces curriculum outcome-specific and exhibition-focused resources. They can all be found on the [SAM website](http://www.sheppartonartmuseum.com.au) or on request at [education@sheppartonartmuseum.com.au](file:///%5C%5CVCAAFS01%5CCurriculum%24%5CShared%5CVCE%5CReviews_2020_2021%5C16.%20Art%20Making%20and%20Exhibiting%20-%20major%5C10.%20Implementation%5CExhibitions%20List%5CExhibitions%20List%202024%5CExhibitionListDraft%5Ceducation%40sheppartonartmuseum.com.au%20)

State Library Victoria

**Address:** 328 Swanston Street, Melbourne VIC 3000

**Website:** [slv.vic.gov.au](https://www.slv.vic.gov.au/)

Exhibition information

**Exhibition:** Melbourne Out Loud: Life through the lens of Rennie Ellis

**Exhibition type:** Physical exhibition

**Exhibition dates:** 1 March 2024−28 January 2025

If there was ever a photographer to take Melbourne’s portrait, it was Rennie Ellis. Rennie had an uncanny ability to slip into all kinds of social circles and his photographs are the ultimate story of life on the town. He roamed our places: St Kilda Beach, the MCG, Swanston Street, Sidney Myer Music Bowl. He met superstars: Tina Turner, Mick Jagger, Grace Jones. He stood with crowds on the biggest days of the year: Melbourne Cup, the AFL Grand Final, the Boxing Day Test. He befriended people from all walks of life: athletes and celebrities, punks and protesters, beach goers and party lovers. And he captured it all on camera. Part of the PHOTO 2024 International Festival of Photography, Melbourne Out Loud is a collection of iconic, unseen and everyday photographs from one of our greatest chroniclers.

**Artist:** Rennie Ellis

**Exhibition:** Beyond the Book: A Journey Through the Treasures of the Emmerson Collection

**Exhibition type:**  Virtual online exhibition

Beyond the Book: A Journey Through the Treasures of the Emmerson Collection is a digital exhibition by State Library Victoria that uses leading-edge photogrammetry technology to bring rare collection items to life. Explore a treasure trove of rare books and thrilling tales from British history: from King Charles I and the English Civil War to Prince Rupert’s pet hunting poodle and life during the Plague, Beyond the Book takes you back in time to shed new light on a bygone Britain. See impressive and significant works from the internationally renowned John Emmerson Collection in stunning detail for the first time through 3-dimensional models.

**Artists:** Collection items from the Emmerson Collection.

Supporting resources

The education resource for Melbourne Out Loud is specifically curriculum linked to VCE Art Making and Exhibiting. It includes an overview of the exhibition, exhibition design, resources and information about conservation and preservation at the State Library Victoria. The education resource for Beyond the Book is designed for the Visual Arts Levels 9 and 10 Present and Perform curriculum.

TarraWarra Museum of Art

**Address:** 313 Healesville-Yarra Glen Road, Healesville VIC 3777

**Website:** [twma.com.au](https://www.twma.com.au/)

Exhibition information

**Exhibition:** Susan Cohn and Eugenia Raskopoulos

**Exhibition type:**  Physical exhibition

Susan Cohn and Eugenia Raskopoulos is an exhibition of new work by Susan Cohn, jeweller and craftsperson, and Eugenia Raskopoulos, visual artist, curated by Victoria Lynn. This commissioned exhibition at TarraWarra Museum of Art draws together the practices of 2 visual artists from 2 different Australian cities who work in parallel ways and are, for the first time, 'working together’ on a museum exhibition. It is a timely opportunity to look at how their diverse conceptual thinking comes together and engages with the cross-cultural concerns of our times. Their work will explore 2 conceptual themes: the changing terrain of bodies and the potential of multi-layered collaboration. This exhibition is an interdisciplinary collaboration that will blur the boundaries between visual art and craft; photography and object; and sculpture and performance to create an interwoven, site-specific dialogue about our bodies.

The traditional place of the body in culture and language is again shifting as political, medical, technological and social developments affect our knowledge of bodies. The artists’ research will delve into how conventional categories of bodies – sexual, political and cyborg – morph to speak about different social attitudes and values. Cohn and Raskopoulos will probe evolving body theories and new body articulations. They want to understand how living bodies adapt to our changing world to rethink how we experience diverse bodies.

As a counterpart to our creative imagination about bodies, this exhibition explores the very process of collaboration. The artists want to challenge traditional methods of what it means to 'work together' as a medium of art making. Collaborative art practices today are increasingly multilayered, interdisciplinary, process-oriented and strategically aligned with evolving changes in contemporary society. Collaboration is a viable option, and a deliberate artistic choice, not just a means to an end. Cohn and Raskopoulos are interested in a cross-media collaboration that goes beyond simply combining 2 divergent artistic practices. They will unpack the different potentials of collaboration to create a dialogue between works in installation.

**Artists:** Susan Cohn and Eugenia Raskopoulos

Susan Cohn works across the art-craft-design divide using a variety of media, from jewellery to multiple production, installation, photography, video and performance. She explores the role of jewellery in our social, political and cultural contexts, focusing on how jewellery talks for people and how it relates to the body. Her interests lie in how our possessions become invested with multiple values and symbolic meanings. Her research-based and collaborative process includes working with different skilled artists, filmmakers, scientists and industrialists to channel new ways of working and technologies into her designs.

Eugenia Raskopoulos was born in Svitavy, Czech Republic to Greek parents. She immigrated with her family back to Greece at the end of 1959 and then to Sydney in 1963. Raskopoulos’ conceptual parameters are concerned with the feminine body linked to concepts of identity, language and translation, with an overriding context associated with feminism and performance. As the daughter of immigrants and a product of a bilingual upbringing, she is concerned about where language breaks down, focusing on translation. Technically, her work explores the margins of photography and video, an interdisciplinary zone that synthesises performance and installation.

**Curator:** Victoria Lynn

Supporting resources

TarraWarra Museum of Art will provide VCE Art Making and Exhibiting students with comprehensive guided exhibition tours aligned with the exhibition and the VCE Art Creative Practice and Art Making and Exhibiting study designs. These tours are individually tailored to the individual requirements of each visiting school.

The Museum will also offer optional, hands-on practical workshops in the new Eva and Marc Besen Centre to complement VCE Art Making and Exhibiting guided tours. These workshops will explore the artists, artworks and exhibition from different contexts such as materials and techniques, subject matter and ideas and/or the curatorial and conservation aspects of exhibition design, and provide students with creative outcomes that can contribute to their exploration of art making in this subject.

Ongoing support via direct inquiry with our Learning and Engagement team who field follow-up student or teacher queries about the exhibition.

Town Hall Gallery (City of Boroondara)

**Address:** 360 Burwood Road, Hawthorn VIC 3122

**Website:** [boroondara.vic.gov.au/boroondara-arts/visit-us/town-hall-gallery](https://www.boroondara.vic.gov.au/boroondara-arts/visit-us/town-hall-gallery)

Exhibition information

**Exhibition:** Dish (working title)

**Exhibition type:** Physical and online exhibition

**Exhibition dates:** 7 February–27 April 2024

A major exhibition celebrating the personal and social resonances of food in culture and art. An ancient source of nourishment, storytelling, pleasure and anxiety, this exhibition traverses the ceremonial and celebratory role of food and its distinct relationship to taste. Featuring dynamic contemporary crafts alongside more traditional 2D works.

**Artists:** Featured artists may include Elizabeth Willing, Zena Cumpston, Billy Vanilli, Chun Yin Rainbow Chan, Mechelle Bounpraseuth, Chili Philly, Trevor Smith and Kenny Pittock, and works from the Town Hall Gallery Collection.

**Exhibition:** Where Horizons Dwell: Kevin Chin (working title)

**Exhibition type:** Physical and online exhibition

**Exhibition dates:** 8 May–28 July 2024

A major exhibition showcasing the career of Kevin Chin, a Malaysian-born local artist who has recently made Boroondara his home. Chin's artistic practice spans more than 15 years and predominantly features painted imaginary landscapes that explore the themes of inclusion, intersectionality, home and belonging. His paintings are large in scale and rich with technical detail, infused with a distinct use of colour that brings warmth to themes such as journey and refuge. His disorienting landscapes are composed of distant fragmented lands to question how we find our place in the world. Chin is also interested in intersectional identities, explored through a series of paintings depicting his husband.

**Artist:** Kevin Chin

**Exhibition:** Charles Nodrum personal collection(working title)

**Exhibition type:**  Physical and online exhibition

**Exhibition dates:** 6 November 2024–18 January 2025

A major exhibition celebrating the personal art collection of Boroondara resident Charles Nodrum – a gallerist, private collector and advocate for artists. This exhibition will explore 2 overlapping stories, one about the identity of the collector, his life, tastes and interests, and the other about 70s and 80s abstraction in Australia.

**Artists:** Featured artists may include Peter Booth, Dale Hickey, Robert Jacks, Roger Kemp, Stewart Macfarlane, Jan Murray, Sidney Nolan, Mike Parr, Sonia Payes, Norma Redpath and Fred Williams, among others.

Supporting resources

Each major exhibition at Town Hall Gallery features:

* Curator-led exhibition tours with featured artists
* Online exhibition including installation images and interviews with featured artists
* Exhibition essay written by the lead curator available online and in print
* Curatorial talks available by request for school and community groups
* Tailored VCE learning resources

Town Hall Gallery offers the ‘Young Curators Development Program’, a series of free learning modules and mentoring opportunities that helps develop curatorial knowledge and skills for young people who are interested in the gallery and museum sector. This program is offered to individuals between 16 to 25 years old via an annual application process. Successful applicants attend 4 modules over a year, including a module on ‘Exhibition Design and Display’ where participants discover how curators work closely with artists, installation technicians and contractors to install exhibitions. This module will focus on the process of designing, installing and de-installing exhibitions, and designing for universal access and inclusion, with industry leaders and artists invited as guest speakers.

Walker Street Gallery and Arts Centre

**Address:** Walker Street and Robinson Street, Dandenong VIC 3175

**Website:** [greaterdandenong.vic.gov.au/question-the-space](https://www.greaterdandenong.vic.gov.au/question-the-space)

Exhibition information

**Exhibition:** Question the Space

**Exhibition type:** Physical exhibition

**Exhibition dates:** 21 November–1 March 2024

What do you enjoy about visiting an art gallery? What do you expect to see? Question the Space asks what can be a work of art, where can a gallery exist and how do audiences engage with these spaces? Through a range of works and programs both inside the gallery and around central Dandenong, audiences are invited to look, participate and connect with the art, the artists and the spaces.

**Artists:** Guerrilla Girls, Kenny Pittock, Rachel Burke, Textaqueen, Tina Patlas, Kent Morris, Jordan Fleming, Dean Norton, Ross Coulter, Nick Selenitsch, Melbourne Art Library

Supporting resources

There will be general wall labels and children’s wall labels for the exhibition. A curator talk or exhibition tour will be available for all school groups.

Wangaratta Art Gallery

**Address:** 56 Ovens Street, Wangaratta VIC 3677

**Website:** [wangarattaartgallery.com.au/Home](https://www.wangarattaartgallery.com.au/Home)

Exhibition information

**Exhibition:** The Good

**Exhibition type:** Physical exhibition

**Exhibition dates:** 29 June −11 August 2024

The Good is a major new solo exhibition by artist Anna Louise Richardson, whose practice is centred around rural life, embedded in the experience and drama of everyday reality. Working primarily in charcoal and graphite, Richardson’s work explores ideas of intergenerational exchange, parenthood and identity based on her experiences of living and working on a multigenerational beef cattle farm in rural Australia. The Good emerges from Richardson’s broader investigations into the complex relationships between humans and the natural world, tinged by grief and the competing demands of nurturing new life. In a world increasingly defined by division and hardship, Richardson’s work points to the necessary act of radical optimism needed to seek goodness in all things.

**Artist:** Anna Louise Richardson

Supporting resources

Educational materials, such as a learning package featuring activities, audio descriptions of artworks, exhibition virtual tours, and artist interviews, can be accessed. The educational resources for The Good, including guided tours of the exhibition, video narrations, and education kits aligned with the curriculum, are also accessible online: [mgnsw.org.au/sector/exhibitions/now-showing/anna-louise-richardson-the-good](https://mgnsw.org.au/sector/exhibitions/now-showing/anna-louise-richardson-the-good/).

The exhibition is a national touring exhibition, co-curated by Wangaratta Art Gallery Director Rachel Arndt and Director of Wagga Wagga Art Gallery, Dr Lee-Anne Hall. Wangaratta Art Gallery can provide curators talks and information on the development of a national touring exhibition in connection to the exhibition.

Warrnambool Art Gallery

**Address:** 26 Liebig Street, Warrnambool VIC 3280

**Website:** [thewag.com.au](https://www.thewag.com.au/)

Exhibition information

**Exhibition:** Lisa Gorman + Mirka Mora: To breathe with the rhythm of the heart

**Exhibition type:** Physical exhibition

**Exhibition dates:** 18 November 2023–17 March 2024

Lisa Gorman + Mirka Mora: To Breathe with the Rhythm of the Heart aligns the work of 2 pioneering and groundbreaking Australian artists whose practices traverse generations and mediums, intersecting at iconic moments in Australian art and fashion history. The exhibition celebrates the artists’ shared love of colour, illusion, otherworldliness and experimental modes of production, while highlighting the pivotal role fashion and textiles played in their daily lives.

The exhibition puts into dialogue select garments from their iconic 2016 and 2019 collaborations, together with rarely exhibited tapestries, beloved soft sculptures, and never-before-seen paintings directly from the Estate of Mirka Mora, alongside the unveiling of a large-scale, site-specific, sculptural installation by Lisa Gorman, drawing inspiration from the 2 fundamental components of weaving, the warp and weft. This exhibition is designed by Studio Bright and includes works drawn from the Heide Museum of Modern Art Collection, the Estate of Mirka Mora and private collections.

**Artists:** Lisa Gorman and Mirka Mora

**Exhibition:** RADICAL: Australian Abstract Art of the 70s and 80s from the Warrnambool Art Gallery Collection

**Exhibition type:** Physical exhibition

**Exhibition dates:** 16 December 2023–28 April 2024

In 1968, the landmark exhibition of abstract art, The Field, opened at the new National Gallery of Victoria building on St Kilda Road, heralding a new generation of artists who were unashamedly ambitious, bold and contemporary in their approach.

Despite some resistance, by the 70s, artworks that were flat, patterned, geometric, dominated by colour or line, had well and truly become part of the national conversation. By this time, Australia was also going through radical political, technological and social changes, which saw increased support and funding for the arts at record levels. This also coincided with a renewal of the Warrnambool Art Gallery through the 70s and 80s, which underpinned 2 decades of perhaps the most energetic collecting in our history.

The collection of abstract art through this period captures a unique moment in Australian art history and demonstrates the powerful legacy of a bold and invigorated gallery ready to make its mark on the future.

**Artists:** Peter Booth, Christopher Pyett, Lenton Parr, Cecil Hardy, John Coburn, Bea Maddock, Shay Docking

Supporting resources

Warrnambool Art Gallery delivers tours and engagement with the collection and temporary exhibitions through guided tours by educators and curators, including back-of-house tours specifically focused on the development and design of exhibitions and curatorial and conservation considerations. A publication focused on *Lisa Gorman + Mirka Mora* will be designed. An extensive range of public programs and events including workshops and public lectures will be available, including online digital resources specifically focused on VCE Art Making and Exhibiting.

Wyndham Art Gallery

**Address:** 177 Watton Street, Werribee VIC 3030

**Website:** [wyndham.vic.gov.au/venues/wyndham-art-gallery](https://www.wyndham.vic.gov.au/venues/wyndham-art-gallery)

Exhibition information

**Exhibition:** The New Pre-Raphaelites

**Exhibition type:** Physical exhibition

**Exhibition dates:** 21 January–24 March 2024

Wyndham Art Gallery has partnered with Autograph UK to present a solo exhibition by Sunil Gupta, a British–Canadian citizen (born in New Delhi in 1953), who lives in London and uses photography as a critical practice focusing on race, migration and queer issues. The New Pre-Raphaelites is a series that has taken its starting point from historical paintings by the Pre-Raphaelites, but as Gupta states ‘updated them to reflect contemporary queer culture in India.’

**Artist:** Sunil Gupta

**Exhibition:** PHOTO 2024 x Midsumma x Wyndham City

**Exhibition type:** Outdoor exhibition

**Exhibition dates:** 21 January–24 March 2024

As part of the PHOTO 2024 x Midsumma Way out West program, Wyndham City is please to present an ambitious outdoor exhibition spanning Station Place, Werribee, and Werribee Park Mansion. Featuring works by Ngarigo visual and performance-based artist Peter Waples-Crowe, and Karla Dickens, a multidisciplinary artist of Wiradjuri, Irish and German descent. The exhibition presented will explore social and Indigenous Futures, looking at how interrogating the past can inspire, effect and change a predestined future.

**Artists:** Peter Waples-Crowe, Karla Dickens

Supporting resources

There will be an exhibition catalogue and essay published in print and online. A curatorial talk can be arranged for visiting school groups. Artist talks will be organised as part of the exhibition public programs.

Yarra Ranges Regional Museum

**Address:** 35–37 Castella Street, Lilydale VIC 3140

**Website:** [yarraranges.vic.gov.au/Experience/Yarra-Ranges-Regional-Museum](https://www.yarraranges.vic.gov.au/Experience/Yarra-Ranges-Regional-Museum)

Exhibition information

**Exhibition:** Connections: Stories, People, Place

**Exhibition type:** Physical exhibition

**Exhibition dates:** Ongoing

Connections is the museum’s core exhibition. It uses items from the permanent collection of the museum to present a variety of stories that explore the history of the Yarra Ranges. A significant part of the exhibition includes 16 Indigenous belongings believed to have been made by William Barak. These artworks include parrying shields, clubs, boomerangs, spears and a weet weet. Also displayed is a possum skin cloak that features contemporary markings.

**Artists:** William Barak, Dame Nellie Melba

**Exhibition:** Yarra Ranges Regional Museum collection

**Exhibition type:**  Online collection of artworks and artefacts from historical and contemporary artists

The Yarra Ranger Regional Museum online collection database contains nearly 14,000 images of historical objects, treasured belongings and significant cultural items.

**Artists:** William Barak, Dame Nellie Melba, Arthur Streeton

Supporting resources

Yarra Ranges Regional Museum offers an education program that includes curatorial talks and tours, which can involve bringing items from the collection store on request. Experienced and qualified museum professionals can provide talks about the design of exhibitions and information about the care and management of artworks. As well as exhibitions at Yarra Ranges Regional Museum, staff are also responsible for a Regional Exhibitions Program that presents the work of local artists across the
Yarra Ranges Council arts venues, including Arts Centre Warburton and the Memo Healesville.
Staff can discuss the design of exhibitions at each of these venues.